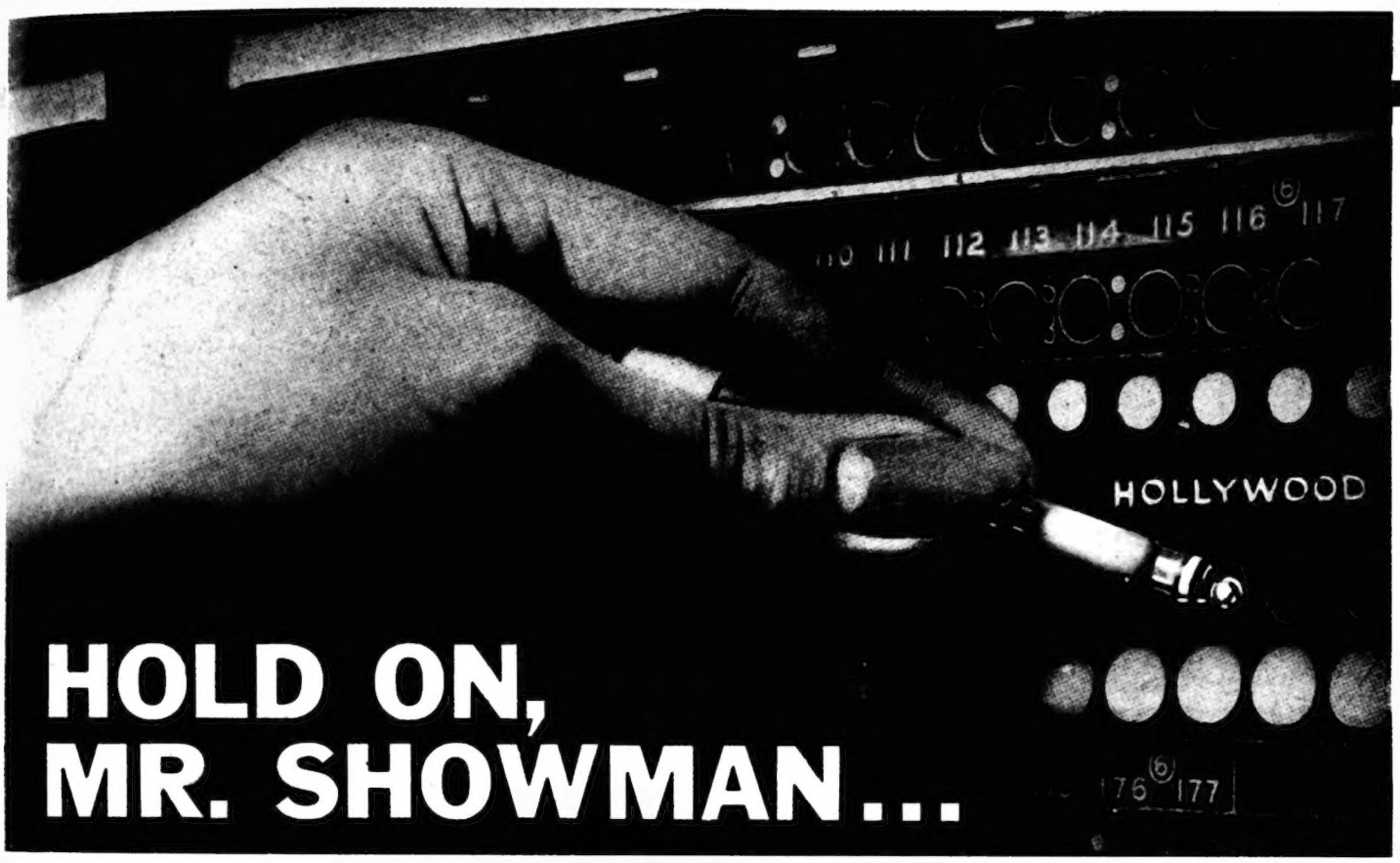
Kine WEEKLY

CIRCUIT'S PENSION SCHEME

See page 3.



HOLD ON, MR. SHOWMAN...

THE LION'S ENGAGED!

Never in all his 20 years has Leo of M-G-M been so busy! Every section of his vast studios are working at top pressure to ensure your pay box future! Workshops, offices, sound stages, laboratories—all roaring with activity!

COMPLETED NOW:

"B[illegible] FOOT FORWARD" in Technicolor (Lucille Ball) . . . "LOST ANGEL" (Margaret O'Brien) . . . "L[illegible]IE COME HOME" in Technicolor (Roddy McDowall) . . . "THE CROSS OF LORRAINE" (Pierre Aumont, Gene Kelly) . . . "THINKING OF YOU" (Kay Kyser & Band) . . . "CRY HAVOC" (Margaret Sullavan, Ann Sothern) . . . "MADAME CURIE" (Greer Garson, Walter Pidgeon) . . . "THOUSANDS CHEER" in Technicolor (Kathryn Grayson, Gene Kelly) . . . "THE HEAVENLY BODY" (William Powell, Hedy Lamarr) . . . "WHISTLING IN BROOKLYN" (Red Skelton) . . . "SONG OF RUSSIA" (Robert Taylor) . . . "MEET THE PEOPLE" (Lucille Ball)

IN PRODUCTION NOW:

"A GUY NAMED JOE" (Spencer Tracy, Irene Dunne) . . . "RATIONING" (Wallace Beery) . . . "BROADWAY RHYTHM" in Technicolor (George Murphy) . . . "SEE HERE, PRIVATE HARGROVE" (Robert Walker) . . . "THE WHITE CLIFFS" (Irene Dunne) . . . "GASLIGHT" (Charles Boyer, Ingrid Bergman) . . . "ANDY HARDY'S BLONDE TROUBLE" (Mickey Rooney) . . . "MR. CO-ED" in Technicolor (Red Skelton) . . . "THE CANTERVILLE GHOST" (Charles Laughton, Robert Young) . . . "KISMET" in Technicolor (Ronald Colman, Marlene Dietrich) . . . "TWO SISTERS AND A SAILOR" (Van Johnson, June Allyson)

UNIVERSAL'S
GREATEST
TRIUMPH!
Phantom
of the
Opera
in
TECHNICOLOR
GFD

GR... WEEKLY, 28/10/1943.

Kinematograph WEEKLY

1,906. Thursday, October 28, 1943. Vol. 320

Every Programme must include a WALT DISNEY SHORT PRODUCTION

OW A.B.P.C.'s PENSION SCHEME WILL WORK

Comprehensive Plan for all Senior Grades

ERATIVE FROM SEPTEMBER 1

ROAD details of the pension scheme for senior grades of employees within the group of companies controlled by ociated British Picture Corporation are announced this week. Staffs of A.B.P.C., A.B.C., Union, Pathe and Pathe Equipnt, and consequently any exhibition, distribution, production equipment employees are eligible for membership.

The scheme is non-contributory and according to length Service. Pensions ranging up to 50 per cent. of salary will be able to men at the retiring age of 65 and to women at 60, h a maximum of 37½ per cent. of salary. Entire administran costs will be borne by the employers. The scheme rates as from September 1.

The completion of the plans is announced by Max Milder and Eric Lightfoot, joint managing directors, who point out that "the scale of pension benefit compares favourably with that usually offered under schemes to which the members contribute a part of the cost." The directors decided in favour of the non-contributory basis, in order to avoid burdening members with further commitments at a time of high taxation.

Eligibility

Employees entitled to participate include the graded staffs of the organisation. On the exhibiting side, area supervisors, engineers and checkers, theatre managers, assistant and relief managers are embraced by the scheme. In distribution, certain senior executives of Pathe head office and all branches in the United Kingdom plus head-office clerical staff come within its scope. In production, it applies to certain seniors at Elstree and Welwyn studios, London and Elstree laboratories, London dispatch, as well as to senior executives and clerical staff of Pathe Gazette. Pictorial and Commercial departments. British Instructional Films and Pathe Equipment executives, together with certain head office clerical staff of the latter organisation are also included. Personnel of head-office and transfer office of A.B.P.C. also enter the scheme.

Retrospective to Sept. 1

Operating retrospectively from September 1, 1943, the plan applies to all employees within the specified grades who were then not less

Continued on page 39

OTA SUMMONS DISMISSED

Each Side to Pay Own Costs

ard of Trade summons for default against the Grand, ort, was dismissed on Octo- and each side was ordered its own costs. The Bench isfied that owing to charac- the films available it was mmercially practicable to with the quota.

stated that the Grand, of which cott is general manager, had wn 4.6 per cent. of British long e of the lowest percentages in dom.

mpany contended, in a letter to d of Trade, that it was virtually e for first-run houses not linked s to comply with the quota. tt said the booking position in was very tough and competi- keen.

ICE CHARGE OF REPRESENTATION

ng Best Seats First

nhead Chief Constable has to the Watch Committee laint that certain kinemas he availability of higher seats to people waiting for on when cheaper seats are

eport states that patrons us deceived into buying ve seats unnecessarily by a esentation of the facts.

Large Screen Television in America

PROPHECY BY PARAMOUNT

LARGE size theatre television is promised as a new feature of entertainment by the head of Paramount's television subsidiary Television Productions.

It will be remembered that in 1942 agreement was entered into between W. G. Elcock on behalf of the British television firm of Scophony and the Paramount interests for the exploitation in U.S. by a subsidiary of the latter of the Scophony process.

Speaking to the full conference of the Society of Motion Picture Engineers in Hollywood last week, Plaus Landsberg said that progress in television had been very rapid during the past two years. Large-size pictures with a higher lighting standard than hitherto would be available. Post-war mass production of home receiving sets would enable receivers to be sold at a hundred dollars apiece.

Ralph B. Austman, R.C.A sales manager and television consultant, endorsed these prophecies, saying, however, that television pictures would supplement and not supplant films as entertainment.

LEGISLATION ON RENTALS

C.E.A. President's Hint

At Preston on Tuesday, H. Simpson, President of the C.E.A., told West Lancashire members that he felt the next move on the rentals question might lay with the Board of Trade.

He doubted whether General Council would have any objection to promoting legislation or taking other action on the lines adopted in Australia and Canada, where standard rental ceilings were in operation. Renters should bear in mind, he added, that Members of Parliament were accessible to even the smallest exhibitor.

J. F. DOBSON criticised the attitude that grading and conditions of film hire were matters for each individual renter, and not the responsibility of the K.R.S. It was as absurd as though the C.E.A. told the Employees' Union that wages and conditions were the concern solely of theatre owners.

HARRY HARGREAVES mentioned his resignation of the secretaryship on the grounds of ill-health, but the meeting refused to accept it.

U.S. Rejects Film Reciprocity

FREE MARKETS DEMANDED

THE text of the report by Nathan Golden, chief of the film section of the U.S. Bureau of Foreign and Domestic Commerce, which was briefly summarised in last week's KINE, *characterises regulations for the interchange of films between America and other countries as "hobbling requirements."*

"In the post-war years our Industry strongly hopes to see the elimination of any regulations abroad providing that as a condi ton precedent to doing business in a given market our American companies must either acquire a number of the domestic films of the country in question or must cause the production, with American capital, of a given number of films there.

"One feels justified in saying that it seems difficult to discern the equity of such hobbling requirements under which the Hollywood films must struggle over difficult hurdles before they can reach the foreign screen and satisfy the eager entertainment hunger of the foreign audiences.

"The U.S. Industry feels, un

Continued on page 39

Events of the Day on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
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Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
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THE OUTLOOK

NOW we have been able to read the report on America's post-war film problems, as seen by the Bureau of Foreign and Domestic Commerce, we shall find our first duty is to strike a balance between two lessons which emerge. On the one hand it is quite flattering to us when we see that competition from abroad, especially Great Britain, is viewed with apprehension. On the other, we can easily see that the U.S. industry is being called upon to resist any regulations or understandings which would in any way help us to sell our pictures there.

It is a natural argument, of course, that the American lead in quantity and quality being so well established, the essential need for the future is to see that no foreign development disturbs the present relative values.

A similar body in this country, concerned with the support and encouragement of our own Industry, would, however, be unlikely to agree that the ideal of progress is to maintain the supremacy of American films. Rather would it seek our own development.

And our own development involves the maintenance of such official support as we have built up. America's anxiety about the future is comparable to that of a prosperous commercial man who in the nature of things wants to go on doing better and better. We are in the less satisfactory position of struggling to keep our heads above water.

Nothing but sheer necessity has brought into use such devices as quotas. While we in this country relied on the free flow of pictures, our studios were at death's door; the stimulus that was administered by the Acts of 1928 and 1938 saved them.

We may prefer the idea of free and untrammelled trade, but unless the future brings us better rather than worse harvests from America we may be back in the pre-1928 doldrums.

Long Shots

ALL the elements of a first-class squabble appear to be present in the situation existing as regards the C.E.A. and the K.R.S. The latter says: "There is no good purpose served in meeting you. You have not told us what you wish to discuss with us; we presume it is grading, and this is a matter for individual renters, not for the Society. Anything else you wish to discuss, we shall be ready to meet you upon."

WHAT is the next move? The C.E.A. General Secretary included with his letter to the K.R.S. a copy of the reply he had received from the Board of Trade. In it Mr. Dalton expressed his readiness to assist in composing the differences "if both parties to the dispute desire it." It may be taken that one does: but does the other? In view of the stand taken that grading is a matter for the individual renter and not the Society, one would imagine not.

AMONG some exhibitors the opinion is expressed that grading is not the chief difficulty: indeed, it is tacitly accepted. What rankles is the demand by some renters that if a number of films are booked on flat rate, the exhibitor must also book one or two at a high percentage, a course which is suicidal for the small man. This does constitute a grievance.

TEMPERAMENT is a prerogative of film production, and exhibitions of it are not confined to the screen's stars. Thus, I hear of a difference of opinion on policy regarding production in one of our studios which rose in temperature so rapidly that the disputants—important executives—became belligerents with an embittered ultimatum as climax.

TUESDAY was to be zero hour, but before the day was reached the well-known placatory gifts of the leading figure in the Industry were invoked with, I believe, prospects of smoother waters ahead and an avoidance of further collisions.

SUSSEX, for the third time, is organising a ball in support of the C.T.B.F. On each of the two previous occasions the sum of £200 was raised for the Trade's most deserving charity, and with the energetic work of the Brighton exhibitors there is every reason to anticipate success on an even greater scale than before.

BRIGHTON'S Regent Dance Hall is the place, 7.30 p.m. on Tuesday next is the time, and with the chairman of the Sussex C.E.A. branch presiding over them, a keen hard-working team has been doing everything humanly possible to make the show better than ever. Any support that can be contributed by friends in the Trade will be greatly appreciated by Dan Benjamin and H. Jacobs, who are treasurer and secretary respectively.

EVERYBODY who has contacted Frank Tilley will be extremely sorry to hear that due to a nervous breakdown he has been obliged to resign his position as publicity manager of the Cinematograph Trade Benevolent Fund. Frank has that sort of temperament which drives him to work with terrific intensity upon his schemes, and it is not surprising that he has had to relinquish his work. The Board of Management expresses great regret in announcing the resignation.

R. C. O. VIVEASH had his last major operation last week and expects to return home in a few days. At one time his condition was serious, but he has so far recovered as to be planning a return to the C.T.B.F. office for a few hours a day shortly. He realises, however, that he has to take care.

MET director Norman Walker, back from North Africa, having fixed locations for the Two Cities' military epic, "The Way Ahead," in many areas. He was full of praise for the help he had received from official sources, and for the access granted to places not normally open to civilians.

WALKER reports fine business by British films in Algeria, Tunis and Libya, notably long runs of "In Which We Serve," "Coastal Command" and "The Foreman Went to France." He came back with George Formby, and while he does not endorse the comedian's recent strictures on West End stars, heartily agrees with the troops' need for more and more entertainment of every kind, especially outside the main centres.

ONE of the front-line war reporters is a man who, six or seven years ago, was the manager of a Manchester kinema—Cyril Ray—whose despatches appear regularly in the *Times* and *Manchester Guardian*. He was introduced to theatre management by Corry W. Fennell, managing director of Times Theatres, Ltd., who appointed him to open and supervise the Tatler News Theatre, Manchester.

RAY held this job for nearly two years and then resigned in order to devote his time and energy to writing and lecturing about films, and in pursuit of other interests. Later he accepted a position on the *Manchester Guardian* reporting staff. Before going to the Tatler, Manchester, he was assistant secretary of the Merseyside Film Institute Society. For a short time he was a schoolmaster, and before the war served in the Royal Air Force.

TWO changes in the publicity world have to be recorded this week. Hugh Findlay has joined Alexander Korda's producing company, and Pat O'Connor has been released by Max Milder from his duties at the Warner Theatre to control publicity for Ealing Distribution.

WITH the number of
and girls " formerly
in Birmingham renters' off
"on Service approaching
seventy mark, calls on
mingham Tr (Renters)
forts Fund ar steadily inc
Hon. Treas. " " Jones
us he was gett concerned
ing the balan in hand
on; he has fo nearly three
past been sen regular
gifts of 10s. former col
with the Forc

HE acknow dges with
thanks a nation of
the Clifton cir uit via Capt.
Clift, and appeals to mem
staffs still at home to m
their quota. The latter
creasing in numbers, but th
also indicatio s that some
weekly collections are not
supported as generously a
should be.

WHEN is weather wet?
beginning of the
season at Rhyl (North Wales
mas were allowed to open
days if the weather was wet
how wet? On August 29 the
theatre remained closed,
deemed the weather to be n
the Plaza and Regal (Rhyl
tainments) opened, being
that the weather was wet-
dry enough.

THE consequence was
faction and a compl
Odeon Theatres to the Rhyl
cil, with an explanation
from Rhyl Entertainments
has satisfied the Council,
has intimated that in future
doubt exists, the Chairman
the Town Clerk shall be co
and their decision obeyed.
happens, though, if their
differ?

AN embarrassing ex
befel R. C. S. W
manager of the Odeon, Ne
on a recent Sunday evening
6.15, when he was due to o
his regular Sunday evening
he had outside a crowd of
2,000 ticket-holders for the
Joe Loss and his bandsme
there. The instruments were
only knows where. Wh
band changed trains at Y
van had not been attached
wires sizzled; but it was
tained, at length, that the
ments could not reach Ne
before 9.30 o'clock, by whi
the house must close.

BY 6.30, when dusk was
ing, the crowd had
swollen by curious passers-b
fewer than 4,000. There w
amplifier equipment avail
permit an announcement f
external balcony of the
black-out regulations p
anything in the nature
illuminated announcement
show could not go on. Th
nothing for it but to pose L
his men on the stairs, o
foyer doors, and announce
entering crowds, in series
had happened. Newcastle
the crowd was as "good as
appreciated the manage
problem, and went quietly
Less than half of the
ticket sales money had
reclaimed two days after
THE ST

lose-Ups

by

SCREENCOMBER

Production Boom

RE'S £ s. d.
Elestree

ss Agent's Farewell

'T grieve for me pal, I go to
pla
there's almost undreamed
amounts of free space.
t free of critics and al
rldly care,
they won't allow either of
se things up there.

certainly more sure to like
than lump it,
ey give you gold horns to
w your own trumpet,
truth is the foremost of all
good urges
nd me to moderate some of
splurges).
you feel you want fun, look
wn and you'll like
helluva spot where "subs"
on the "spike."

Lucky For Us

lucky the B.B.C.
most invariablee
es in its regular fixtures
that drives you to the
tures.

Big Noise

ELL," he said, "I suppose
you'd call me a sort of
tion adviser; you see, the
st won't make a move with-
advice. 'Pretty good pic-
think,' says he.
es,' I says.
hink Miriam Moron would
ideal girl for the part, eh?'
es,' I says.
ell, now you've read the
Milligan, there's no harm
ng you I think it's hooey,
ou?'
es,' I says.
own opinion is that he's
rst director in the business,

s,' I says. Just won't make
without me, see?"
sked him what the boss said
Milligan disagreed. "I
't know," said Milligan.

Correction

LDER in the Straits," says
a newspaper heading. In-
show, however, that it was
oke from a distant convoy,
igar, that gave rise to the
derstanding.

mous Last Words

"

uts to You, Joe

have been approached by
lessrs. Joe Pole and E. T.
for a word other than
" descriptive of their new
, "Hi-diddle-diddle."
g through our fan mail we
at this column has been
ly described, among other
as "screwy, scatty, giddy,
loop, dizzy, nutty, potty,
uched, dotty, ga-gaand—up
le."

M. of I. Films in U.S.

NEW PACT SIGNED

American distributing companies have signed a new pact whereby they will distribute Ministry of Information films throughout State exchanges on a similar basis to that current during the past year.

George Archibald, M. of I representative, informed the KINE. New York correspondent that the scheme includes both features and shorts. Features will play upon a rota basis: shorts will be released much as in Great Britain.

He also stated, in answer to a question, that the British Ministry of Information is not yet acting to promote British post-war film business, alhough it was watching developments in consultation with producing interests.

OVERSEAS TROOPS GET NEW FILMS

Statements which have appeared in the Press that the Army abroad were getting only old films were refuted by Ben Henry at a Drury Lane Press meeting. Mr. Henry gave titles of pictures at present being shown in distant Irak as an instance.

On October 5, he said, E.N.S.A. sent out, as part of six complete programmes, "Coney Island," "Hit the Ice," "Hers to Hold," "The Man In Grey," "Once on a Honeymoon" and "Iron Road."

All these films arrived there a week later. "We keep 35 programmes going," Mr. Henry continued, "and send new ones out at the rate of two a week. This year 80 have gone to the Middle East." This he claimed was evidence of the steady, unadvertised work that this vital section of E.N.S.A. has been doing for nearly four years.

A.B.P.C. Deal With Elcock

REVISED AGREEMENT SUBMITTED

A revised form of agreement between A.B.C. and W. G. Elcock has been devised by the solicitors to the circuit in an endeavour to satisfy the K.R.S. that the purchase and lease of Mayfair theatres does not contravene the Society's rules outlawing booking agreement.

The outline of the agreement was before the K.R.S. last week, when it was left to the Secretary and the solicitor, Mr. Harraway, to examine the proposals put forward.

The outline of the lease is that the nineteen houses are purchased outright, while the rent for the remaining twenty-five is to be the profits after management and operating expenses have been deducted. The sum involved is £700,000.

A.B.C. has the option of turning back to Mr. Elcock at six months' notice any theatres which it does not wish to retain.

ASSOCIATION OR FEDERATION?

A CHALLENGE TO DEBATE

A CHALLENGE to the Secretary of the Cinema Managers' Federation, C. Clow, to debate the respective merits of the Federation and the Cinema Managers' Association on a public platform is issued by W. L. Pember, National Secretary of the C.M.A.

He writes in an open letter to Mr. Clow:

"I am prepared to convene an open meeting of London managers to hear both of us put our cases to them. The only condition I make is that no person other than you and I shall speak from the platform. The reason I make that condition is because it would prove beyond doubt whether or not we should be speaking as individuals or 'stooges.'

"You may bring as many supporters as you like, and they would be free to heckle me and ask what questions they like. You may speak first or second, as you prefer. You may name your own chairman, but it goes without saying that he must be impartial.

"I am open to be convinced as to the validity of your case, as I hope you are of mine; and I have an idea that if you are amenable to my suggestion, we might be able to settle this mater of rival organisations one way or the other.

Fuller Interrogated

Mr. Pember also replies to W. R. Fuller's letter on page 15 replying to his statement on the Federation, and asks the following questions:—

(1) Did Mr. Fuller have anything to do with the idea that a rival organisation to the C.M.A. should be formed?

(2) Did Mr. Fuller inspire, write, correct, or otherwise have anything to do with the Open Letter that went out under the name of Mr. C. Clow?

(3) Did Mr. Fuller have anything to do with the arrangement that certain gentlemen from Lincolnshire should act as the Provisional Committee of the "Federation"?

(4) Did Mr. Fuller have anything to do with the conception, the design, or the drafting of the Constitution of the "Federation"?

There are other, very pertinent, questions that could be asked, both of Mr. Fuller and of Mr. Clow; but the above are sufficient for my purpose at the moment.

Legitimate organisations for the protection of employees are horses of a rather different colour from "boss props"; and the distinction, like my alleged misinformations, opens up an interesting line of exploration for the future.

M.F. Origins

In connection with the questions asked by Mr. Pember, it may be recalled that the North Lincolnshire Branch C.E.A., of which Mr. Clow is secretary, put forward a scheme of a managers' organisation in May, and when no adoption by the General Council followed the branch passed a vigorously worded protest against its inactivity.

M.P. Liaison Official Seriously Ill

Victor Finney, formerly general secretary of the Liberal "Council of Action" and M.P. for Hexham from 1923-24, who has latterly been engaged in liaison work between Parliament and the Film Industry, is seriously ill with peritonitis at the Victoria Hospital, Kingston-on-Thames, following an operation last Friday for appendicitis.

C. CLOW'S REPLY TO C.M.A.

IN a letter to the KINE., dated October 23, Charles Clow replies briefly to W. L. Pember's letter in our last issue.

He states that he does not propose to continue further controversy as he has an overwhelming amount of work on hand in dealing with applications he is receiving. Negotiations which he has in hand, which he hopes to bring to fruition, will be more beneficial to members than mere controversy.

"We have already stated the reasons we have formed ourselves on professional lines is we do not want to be subject to trade union directions, and we have acquainted the managers of the country with the fact that an organisation on professional lines is now coming into being. I am glad to say that the response has been immediate and most gratifying, clearly showing that there was a need for our organisation."

TICKET FINE OF £112

Caused by Fraudulent Employee

Admission ticket irregularities at the Odeon, in Deptford Broadway, were attributed at Greenwich Police Court on October 22 to a young cashier who, according to her confession, issued half tickets to Customs and Excise investigators in order to "make up deficiences in her takings."

The cashier, Gladys Winifred Quarterman, of Beckenham, failed to attend court. Her employers, however, Odeon Cinemas, Ltd., were fined a total of £112 10s., together with 20 gns. costs. Acting as relief manager at the time of the offences, Cuthbert Ritter, of Leytonstone, was fined £9.

In his outline of the case, P. R. C. Noble, prosecuting, stated that on May 19 Miss Quarterman issued a Customs surveyor with a half-ticket which inquiries showed had been issued as a whole ticket the previous day. On another visit, on June 2, an officer purchased two 2s. 3d. tickets, which were correctly issued, but afterwards Miss Quarterman tore a portion from each. These she issued to another officer a quarter of an hour afterwards. When the woman was interviewed she said she did it to make up previous shortages, mentioning one instance of "30s. in two days."

G. E. Baker, defending, emphasised that Odeon and Ritter were innocent parties to the irregularities. By virtue of the agreement with the Customs and Excise the company, he said, had even "made itself responsible for the dishonesty of its servants." "Of every twopence the Customs loses the company loses tenpence," he added.

W. R. Howard, the magistrate, stated the summonses had "arisen from the fraudulent act of an employee."

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 28 AND WED., NOV. 3

Thursday

Tornado *(Paramount)*

Paramount Private Theatre. 10.30 a.m.

Cast: Chester Morris, Nancy Kelly, Bill Henry, Joe Sawyer, Gwen Kenyon, Marie McDonald. **Director:** William Berke.

The latest production for Paramount is from that versatile unit of William Pine and William Thomas. The setting of this fast-moving actionful story is a coal mining town in the Middle West, and the plot concerns one Pete Ramsey, played by Chester Morris, who rises from being a happy-go-lucky coal miner to the position of an important mine owner. He is married to a socially ambitious wife, which tends to complicate matters. Lusty action is said to dominate the story, with a series of mine fires and tunnel cave-ins, and a spectacular tornado sequence forming the climax.

Chester Morris has a virile, robust rôle particularly well suited to his talents, with Nancy Kelly as his leading lady. The picture is adapted from a novel by John Guedel, and it is said to provide thrilling entertainment calculated to satisfy audiences of all types.

Honeymoon Lodge *(G.F.D.)*

G.F.D. Private Theatre. 10.30 a.m.

Cast: Harriet Hilliard, David Bruce, June Vincent, Rod Cameron, Franklin Pangborn, and Ozzie Nelson and his Orchestra, Ray Erberle, Tip Tap and Toe, Bobbie Brooks, Hattie Noel and Veloz and Yolanda. **Director:** Edward Lilley.

Bob and Carol Sterling, a young couple on the verge of divorce, decide to try all over again and start by going back to the holiday resort at which they met and re-acting their first meeting and subsequent romance. They travel there separately, and on the train Bob meets an old friend, Lorraine Logan, singer in a band, and is assumed by the fellow-passengers to be her husband.

Arriving at the hotel, Bob finds that Carol, posing as a single woman to make their plan more realistic, is being courted by well-to-do and muscular Big Boy. When Bob tries to contact Carol, Big Boy, thinking he is molesting her, assumes the rôle of her protector and knocks Bob out.

Later Carol hears from other arrivals about Bob's "wife" Lorraine, and further complications follow. A police court scene, where the enraged Bob is being tried for knocking out a policeman, gets everybody together and unravels the matrimonial tangles.

A Chump at Oxford *(Renown)*

G.-B. Private Theatre. 2.30 p.m.

Cast: Stan Laurel, Oliver Hardy, Forrester Harvey, Wilfred Lucas. **Director:** Hal Roach.

With heaps of rollicking good old-fashioned complications in the plot, "Chump at Oxford" tells the story of two street cleaners who inadvertently capture a bank robber. When the bank's president offers them a reward, they ask instead that they be sent to the lofty spires of Oxford for an education, which during their misspent youth they happened to miss. From there on the story moves with walloping humour. The comics become wonderful targets for the rest of the boys at college, and what happens to the austere dean when he gets mixed up in the frolic provides one of the most side-splitting episodes in the story.

Appointment in Berlin *(Columbia)*

Rialto Theatre. 10.45 a.m.

Cast: George Sanders, Marguerite Chapman, Onslow Stevens, Gale Sondergaard, Alan Napier, H. P. Sanders, Jack Lee, Alec Craig, Leonard Mudie, Frederick Worlock, Steve Geray, Wolfgang A. Zilzer. **Director:** Alfred E. Green.

"Appointment in Berlin" opens with Keith Wilson, R.A.F. Commander—the rôle played by George Sanders—listening to the startling news that Chamberlain has just concluded a pact with Hitler. Outraged, Wilson goes on a tour of the pubs with Smitty, a newsboy, and they both voice bitter criticism of the Prime Minister wherever they go.

As a result of his drunken spree, Wilson is dishonourably discharged from the Service and disowned by his father. However, a family friend, who is a British Intelligence official, believes in Keith's basic loyalty to his country and engages him for a dangerous mission of counter-espionage.

Interest mounts as Wilson commits "crimes" against his own country in order to ingratiate himself with the Germans. Eventually, in complete disgrace, he is accepted wholeheartedly by a ring of Nazi spies. He gets his "Appointment in Berlin."

The last half of the story strikes a note that will be familiar to radio listeners and newspaper readers, but it is entirely new as the basis of a screen drama. Wilson broadcasts regularly from Germany, bitterly denouncing the land of his birth, just as several outstanding ex-patriots are actually doing now. Wilson's broadcasts, of course, are coded messages that get through to the British Intelligence, despite the rigid Nazi censorship. The film has a highly dramatic climax.

The Fargo Kid *(RKO-Radio)*

RKO-Radio Private Theatre. 10.30 a.m.

Cast: Tim Holt, Ray Whitley, Emmett Lynn, Jane Drummond, Cyrus P. Kendall, Ernie Adams, Paul Fix, Paul Scardon, Glenn Strange, Mary McLaren. **Director:** Edward Killy.

Unfolding another stirring chapter in the history of the old West, RKO-Radio's "The Fargo Kid" is an exciting romantic drama of the gold era in the Rockies. Holt, in the new offering, plays a resourceful gunman, who, in assuming the identity of a notorious gunman, runs into an amount of trouble.

In this way he learns of a plot to cheat an honest miner of his claim by killing him and robbing his widow, and it is only his endeavours that bring the crooks to book.

Plenty of action, hard riding, fist fights and a romance between Holt and the miner's daughter are highlights in the new production which is described as the best Tim Holt adventure drama yet brought to the screen.

Friday

Two Senoritas *(Columbia)*

Rialto Theatre. 10.45 a.m.

Cast: Joan Davis, Jinx Falkenburg, Ann Savage, Leslie Brooks, Ramsey Ames, Bob Haymes, Emory Parnell, Douglas Leavitt, Muni Seroff, Max Willenz, Stanley Brown, Frank Sully, Charles C. Wilson, Romaine Callender. **Director:** Frank Woodruff.

The story opens in a Chicago hotel where Joan Davis has the exalted position of "refuse checker." While going through the waste baskets one day, she stumbles upon a discarded musical play which has been written by two Portuguese playwrights. Without a second thought about plagiarism suits and the like, Joan mails the play off to a New York producer named Shannon.

Shannon promptly wires back, asking Joan and the playwrights to go to New York to sign a contract. Unable to produce the authors, Joan Davis persuades Jinx Falkenburg and Ann Savage, two showgirls, to come to New York with her. She arranges to have them pass themselves off as the sisters of one of the authors, and, of course, they assume a Portuguese accent.

Once this hurdle is crossed a far bigger obstacle looms when the original writers sell the very same play to a rival producer. Events race to an hilarious climax with Joan rushing about like a chicken without its head while she tries to straighten matters out. Eventually, everything is fixed up, and much to Shannon's surprise, he is the producer of a very successful Broadway production.

Folkestone Town Council have allocated £241 6s., proceeds of Sunday opening for the year ended March 31 last.

Ozzie Nelson and Harriet Hilliard in Universal's merry matrimonial mix-up HONEYMOON LODGE (G.F.D.)

Jinx Falkenburg and Ann Savage TWO SENORITAS. Gay Columbia comedy

RECORDS FOR "CHAPLIN FESTIVAL"

Terrific Sheffield Business

Anglo-American's "Chaplin Festival" has confounded critics, of whom there were many, by practically doubling the average week's takings at the Union Street Picture House, Sheffield.

In a letter to Ken Nyman written before the screening, Shaw expressed considerable doubts about the picture, but opening to a record Monday, built up each day, and by Wednesday it had already played average week's takings. Thursday, Friday and Saturday showed mounting returns, Len's only moan being that he hadn't a bigger theatre.

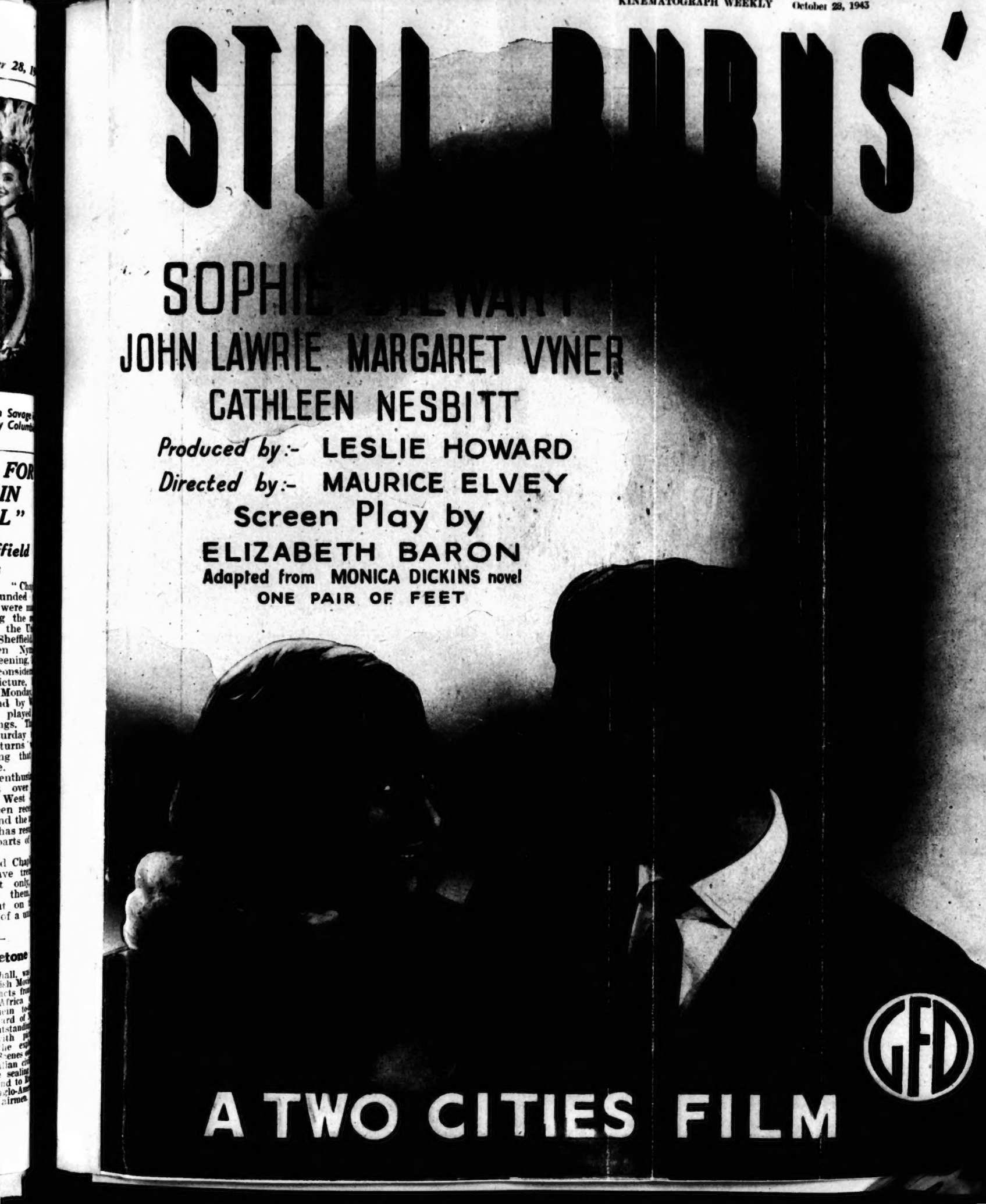
Following the very enthusiastic praise of Alan Dent over the B.B.C., offers of a West End screening have now been received, while the radio boost and the news of its Sheffield success has resulted in inquiries from all parts of the country.

Undoubtedly these old Chaplins, properly exploited, have tremendous possibilities, not only as some have described them, "museum pieces," but on their merit as entertainment of a unique and attractive nature.

British Movietone

General Smuts, at Guildhall, was main item in Monday's British Movietone News, which included extracts from speech. From North Africa graphic pictures of Alamein to deserted, derelict, a graveyard of hopes. Another item of outstanding interest came from Italy with pictures taken immediately after the explosion in the Naples Post Office. Scenes of Amgot Headquarters of Italian civil queueing up for work, the sealing and signing of another Lease-Lend to Russia and presentation of Anglo-American honours to British and U.S. airmen.

The British Library BL


STILL RUNS'
SOPHIE STEWART
JOHN LAWRIE MARGARET VYNER
CATHLEEN NESBITT
Produced by:- LESLIE HOWARD
Directed by:- MAURICE ELVEY
Screen Play by
ELIZABETH BARON
Adapted from MONICA DICKINS novel
ONE PAIR OF FEET
GFD
A TWO CITIES FILM

Stewart

TWO AGERS' CIATIONS

ller Corrects Pember

e following letter sed to the KINE.. *uller intervenes in the between C.M.A. and agers' Federation, and ut where the secretary rmer body is guilty of inaccuracies in his t published last week.*

Pember's letter teems inaccuracies it is in the f considerable numbers rs of the Trade that an tatement should be made ct with which many may liar.

Prerogative

ber says a professional n cannot ask for an er the Conditions of Em nd National Arbitration 0, which is the appro rgency Powers (Defence e is wrong. A pro organisation can and so of other people. See the Order and interpre V, Clause 7. Ability to arbitration award is not trade unions.

eapon

Pember says that if the Federation is turned as the alternative of Here, again, he is wrong, just what it cannot do. mmediate action would the Courts against the nt individually of the Federation, as well as ion, for conspiracy, and uld be committing an substantial damages warded both against the and individuals. For urposes, therefore, the Federation cannot

xception

ct of striking to-day is s managers, however are unlikely to strike. Section 4 of the Condi ployment and National Order strikes are is only a large and ade union to-day that to ignore the law and

e of the controversy is o the C.E.A., as with so ger nominees the asso und to be interested in t trade union organisa ay in this matter and prompting it. The ions of Mr. Pember, y of a trade union, on open up an interesting ration for the future.

W. R. FULLER.

Bob Hope in a Sousaphone comedy sequence in LET'S FACE IT (Paramount) reviewed in this issue

TIGHTENING UP FILM HIRE ACCOUNTS

Northern C.E.A. Resentment

The reading, at the Northern C.E.A. meeting, of Frank Hill's letter intimating the intention of the K.R.S. to request fulfilment of contractual agreements for the payment of film-hire accounts within seven days produced promp reactions of resentment. Although it was suggested that the change was designed to apply to about 22 members, including four members of the branch, W. S. Carr, the Chairman, himself led the opposition.

He said that firms which, for 25 years, had paid all accounts on a stated date each month should not thus casually be required to alter their business system. Further, how were exhibitors to pay within seven days when, frequently, invoices were not received for three or four weeks after the conclusion of the hire? He had no sympathy with exhibitors who took advantage of conditions to secure extended credit; but he resented an apparent decision of the K.R.S. to inconvenience the many in order to discipline the few.

Massicks Militant

T. F. MASSICKS was more vigorous. "Frank Hill has an unfortunate way of expressing himself," he said; "the tone of this circular letter is doubly unfortunate. What he demands would involve four times the amount of paper and labour. We have little paper and less labour to spare. The Association should protest strongly against any alteration of the system during war time."

The CHAIRMAN reminded Mr. Massicks that he and other members regularly signed contracts with the renters which approved payment within seven days.

"Of course we do," said Mr. MASSICKS. "We add our signatures to a good many matters of form. It is a custom, and the Industry operates most efficiently on custom. It is the attempt to abrogate custom we are up against. There is neither need nor reason for it. I pay my accounts promptly; in accordance with my custom and system. I wish to go on doing it."

Continued at foot of column 3

The Reassessment of Kinemas

NORTHERN C.E.A. PROTESTS AGAINST INVIDIOUS ACTION

A PERSISTENT protest against the singling out of kinemas for increased rate assessment was voiced by W. Stanley Gibson at the Northern Branch C.E.A. meeting over which W. Carr presided. Other interests which were doing greatly increased business had been left untouched, he alleged.

Mr. GIBSON opened up his attack on a casual reference to reassessment in the minutes.

"I am wondering," he said placidly, "if the Association is really doing all that is possible to resist reassessments of kinemas. Municipalities don't need the money, for they are rendering little in the way of public service, and they cannot supplement what little service they give at this juncture.

"If they plead that reassessment is a matter of equity I would point out that kinemas are not the only places of public resort that are doing well. Cafés are always crowded. They pay nothing in Entertainment Tax. Nobody proposes that they shall be reassessed.

Reassess Industry

"Then, in the matter of equity, there are the industries which were derated some years ago because they were doing badly. To-day they are doing well again. Why are not they reassessed also? Reimposition of the old rates would provide all the money that can possibly be needed."

The CHAIRMAN had to point out again that they had specific assurances that the Government could not interfere in any way with local authorities who determined to reassess properties in their areas.

The SECRETARY (Alfred Smith) suggested that the only effective course was to resist locally, by engaging a surveyor of repute to produce a counter-argument to that of the rating authority's surveyor.

"Yes, yes," said Mr. GIBSON. "Of course, we must resist locally; but we should have the Association's support. It should make plain to the Government that we regard these reassessments in abnormal conditions as unjustifiable, and also that we feel that the kinema Industry has been singled out specially for additional local taxation."

"I am prepared to accept a concrete resolution that the C.E.A. be requested to make a formal protest against reassessment," conceded the CHAIRMAN.

Headquarters Should Protest

CHARLES CHIPCHASE (Middlesbrough) insisted anew that the Government could not interfere. "It would need a special Bill to take the power from local authorities," he said.

To this, Mr. GIBSON rejoined: "Yes, but if the Association does not register a protest the Government will have nothing in mind to modify further exactions which may be proposed in the future. We should, at least, point out the position to them. If it does no good, it will do no harm."

Encouraged by JACK BELL (Newcastle), Mr. GIBSON moved a resolution that headquarters be asked to protest against war time reassessments. It was carried unanimously.

"Cinema Day"

The VICE-CHAIRMAN (E. R. Eadie) suggested to members that members should make up to a "round sum" the yield of two-thirds of a penny per seat contribution to the Benevolent Fund on "Cinema Day," the CHAIRMAN adding that the actual yield would, however, have to be returned for calculation of the correct contribution of the K.R.S.

In reference to the Managers' Federation, the CHAIRMAN said that all members would have received a copy of the Federation circular. He understood that the response was most gratifying, that a branch was being formed in the Northern district, and that in due course they might expect a request for formal recognition by the branch. In the interim there was nothing they could usefully discuss.

G.C. Report

Reporting from General Council, F. W. MORRISON said that Sheffield branch had proposed that minority, as well as majority, reports should be considered. "But," added Freddie cannily, "the average majority report puts so much on the plates of the General Council that its members felt that, even if they could stomach a minority report, they could never digest it."

He added that there was reason to hope that the kinema collections for the Prisoners of War Parcels Fund, which had a target of £250,000, would reach £300,000. "The collection next year will also be for the same fund," said F.W.M., when we may hope to beat a target of £300,000."

Chipchase Explains

CHARLES CHIPCHASE, putting the other side as is his wont, said that ten minutes' personal contact was worth a month's correspondence. He had called to see Frank Hill on this matter. "His attitude is not at all unreasonable," said Mr. Chipchase. "Certain exhibitors have been taking extended credit. That has imposed, and is imposing, additional strain upon the K.R.S. depleted staff. All that they ask is consideration and assistance, that they may continue to function efficiently. I do not for a moment believe that they have any intention of compelling good customers to conform strictly with the letter of the standard contract.

"Any member who has paid his accounts promptly on his monthly settling day only needs, I am sure, to write to Frank Hill reminding him of a system sanctified by custom, and no change will be enforced. They simply ask us to help them by paying promptly—even though, on occasion, it means paying before the invoice is issued."

The CHAIRMAN and JACK BELL, while generally satisfied with Mr. Chipchase's assurances, were firmly opposed to payment on other than a correct invoice or statement.

Accountancy Practice

JACK BELL said: "As an accountant, I am sure that 'Charlie' Chipchase never yet advised a client to pay until the invoice was in his hands, had been checked and found correct. Recently, I received an invoice three weeks late, and incorrect. Had I paid in advance, apart from flying in the face of sound business practice—and ours is a limited liability company with auditors who take nothing for granted—I should have involved myself in more correspondence and book-keeping entries."

TOM MASSICKS said, by way of a counter-attack, that he would consent to pay on the nail for all films if, in return, the K.R.S. would quote him acceptable flat-rates of hire for all films.

When the CHAIRMAN ruled that Mr. Massicks' last contribution was irrelevant to the issue, he retorted: "Then I will move a strictly relevant motion. It is simply 'That this branch calls upon the Association to protest against changes of customary practices during the period of the war.'"

The resolution was carried with only three dissentients.

C

FILM RENTALS "SQUEEZE"

Small Man Let Down by C.E.A. say S. and E. Lancs Men

STRONG and vigorous criticism of the renters squeeze to force up film rentals, and of the C.E.A. for not putting up a fight for the small man, were the two principal themes at the committee meeting of the S. and E. Lancs Branch on Friday. J. J. McCracken presided.

Arising from a KINE. report of the remarks made by President Simpson on film rentals at the West Lancashire branch, Mr. Littler stated that, as instructed, he wrote to the president explaining that his reported remarks came as a shock to the S. and E. Lancs Branch and would prove a disservice. The hope was expressed that the scheme which the president had in mind would be dropped.

The KINE. report stated that Mr. Simpson declared for a reasonable basic rental with an overriding percentage for extra business done. He also warned exhibitors against expecting films on flat rates.

Mr. Simpson replied to the branch that he would be glad to learn the grounds of objection to his remarks.

J. J. MCCRACKEN said he had intended to discuss the matter with Mr. Simpson, but as it was impossible to get hotel accommodation he did not attend the last G.C. meeting. His meeting with Mr. Simpson was therefore postponed. Already the squeeze on film rentals was in progress.

This was a squeeze, not by one company, but apparently by the renters acting in concert. Members of the K.R.S., as a body, were definitely exercising pressure on all exhibitors to force up rentals. There was bound to be a big clash unless that pressure was eased.

Small Exhibitors' Plaint

Those connected with small kinemas took a serious view. Many of them could only operate economically on flat rentals. Exhibitors connected with theatres taking £300 to £1,000 per week were not particularly concerned about flat rentals, but they were a matter of very much concern to halls taking £75 to £150 per week.

"These are the men who will be squeezed out of business unless we show fight. It is an issue of self-preservation."

The whole Trade should be stirred and made to realise how small exhibitors were being menaced by the pressure applied by the renters, although at the beginning of the war the renters said they would not increase film rentals in the war period. They were going back on that—treating it as if it were a mere scrap of paper.

A MEMBER: A case of lease-and-take.

One-week Bookings

Coun. J. C. WHITAKER: Not only is there a rental squeeze, but an acute shortage of copies. I am told renters are now giving preference to bookings on films for one week, over three days' bookings. This will mean later runs, but what will the copies be like when they get to the theatres?

When renters now approached exhibitors they did not offer dates. It seemed to be their method to get in the contracts and then to sort them out, selecting the best bookings, the biggest percentages in the best towns. Although small exhibitors paid these higher percentages, their bookings were pushed back.

The CHAIRMAN: We are victims because we are not tightly bound together. The K.R.S. is a small body which can reach agreements easily; it is a clearing house for information. The substitution of percentages for flat rates gave rise to much anxiety.

Which Way is C.E.A. Facing?

"I think it is time the C.E.A. showed which side it is on," declared A. PEEL. They fought with the big circuits, but there was no fight for the little man.

This issue of film rentals was pushed on one side because they said it concerned only a small percentage of members. If they were not worth bothering about, it was not worth while paying membership fees.

W. H. ELLWOOD: We are tired of reading notices about matters on which agreements have been reached with the circuits. I think London is pandering to the circuits.

A. PEEL: If it is going to be a case of circuits *versus* independents, independents must get busy and form an association of their own.

No Co-operative Booking

The CHAIRMAN said the small exhibitors' livelihood was related to film rentals. The circuits could look after themselves. Independents were not closely bound together and that was why their interests suffered.

At one time there was a proposal for co-operative bookings. Immediately, the K.R.S. let it be known they would not allow such a thing unless the bookings were done by a man having a reasonable financial interest in the kinemas concerned. When people talked about the amount of business being done at the kinemas they did not realise how much went to the Chancellor.

R. STOTT also criticised the C.E.A.'s lack of enthusiasm for the interests of the small man, who sometimes complained of meetings being a waste of time. Exhibitors did a lot of talking, but never seemed to get anywhere.

J. MATHER defended the C.E.A. and mentioned the good work which had been done in contacting Government departments. He agreed that the Rentals Committee should act with more vigour, particularly on matters that concerned small exhibitors.

Why the Apathy?

Mr. STOTT asked why there was so much apathy amongst members in all the branches.

"They have been apathetic as long as I can remember," replied Secretary LITTLER.

The CHAIRMAN'S view was that a contributory cause was the fact of many nominees being managers, who did not do the bookings, nor undertake work outside their positions as managers.

This drew from Mr. STOTT the remark that when the circuits wanted to use their powers in the branches they called on their manager nominees and told them how to vote. That power could be used in the voting for officers.

No Circuit Men Present

W. H. ELLWOOD pointed out there was not a single circuit representative at that meeting. What were the independents doing? Was it to be assumed they had no fight in them?

SECRETARY: There are members of this branch who have never attended a meeting since it was formed.

Coun. J. C. WHITAKER: The question is how to get them to our meetings. The fact of their continuing membership indicates their loyalty.

Taken during 20th Century-Fox executives' recent Dublin visit. (Left to right), Mr. Livingstone (Dublin branch manager), R. Sutton Dawes (director of sales), Maurice Elliman (managing director of Irish Cinemas Ltd.), Murray Silverstone (vice-president in charge of foreign distribution), and Francis L. Harley (managing director)

It was agreed that the points ventilated in the discussion should be raised at the quarterly meeting to be held on October 29, and that the Secretary should write to the General Secretary expressing the deep concern which was felt on the film rentals question.

Union Leaflets in Kinemas

Correspondence which had passed between the branch secretary and the local representative of N.A.T.K.E. on the question of the distribution of union leaflets in kinemas was read.

The branch attitude is that employers have no objection to employees meeting under trade union auspices, but they could not be expected to provide the meeting place.

One exhibitor reported that in various parts of his theatre, in the box-offices, café, staffrooms, etc., he found union literature, evidently placed there surreptitiously. One morning he discovered the person who left this literature and told him that he must not distribute it in this manner, but if it was left with him he (the speaker) would see it was passed on to the staff.

Despite that, he still found literature was being "bunged into the place." He had let it be known that when literature was just pushed into pay-boxes, etc., and in other indiscriminate ways it would be collected and thrown away.

Enquiries are being made into the union's complaints of lack of facilities to meet staffs.

Two Left-hand Towns

Secretary C. LITTLER reported having addressed letters to the chief constables of the various areas within the branch requesting permission to restore place names on kinema posters. Acquiescent replies had been received from Accrington, Blackburn, Burnley, Bolton, Hyde, Rochdale and Lancashire county.

In most cases there were restrictions as to the size of type that might be used. In one place it was stipulated the letters must not exceed six inches in depth. In the Lancashire county area the type depth was one and a half inches maximum. The only two towns which had refused permission were Bacup and Clitheroe.

A. PEEL: Two left-hand towns.

The SECRETARY said he had written to the two chief constables pointing out that all other towns had fallen in with the branch request.

C.M.F.-C.M.A. Controversy

Discussion ensued on the question of the organisation of managers. Emphasis was given to the point that managers ought not to be in the same organisation as the staffs they controlled.

The CHAIRMAN thought managers should be regarded as a professional body. That was why he supported C.M.F. proposal. If a manager was member of the N.A.T.K.E. one foresee the possibility of only members being appointed to fill vacancies.

W. H. ELLWOOD considered the C had made a serious blunder in sending out a C.M.F. circular with C.E.A. munications. That was a great act against the C.M.A.

R. STOTT did not see why the C after giving a lead showing the C.M.F., should find it necessary ask the branches for their Branches should have been asked discuss the matter first.

"It was bad form for the C.E. send out the circular in the way did; I feel very sore about it." exclaimed W. H. ELLWOOD.

The CHAIRMAN and Coun. W. Woo CROFT considered the C.E.A. acted They felt it to be a good thing managers to join the Federation.

It was resolved to recommend quarterly meeting to approve of nition of the C.M.F. as the profes body for managers. The suggestion made that the question of man associations should be dealt with extraordinary meeting of the but it was not acted upon.

Next Meeting

The directors of the Savoy, Old conveyed through W. W. Lloyd, vitation to hold the next meeting committee at Oldham on Novembe to be followed by a luncheon.

DANILO WAR CHARITIES

Concert Party A

Danilo War Charities Drive in full swing, and as a result of the effort at the Quinton (Birmi Danilo, Mortimer Dent stated nearly £2,000 has been raised Services' Welfare War Injuries Surgery Fund alone. On Sunday ber 17, the Army's concert party in Battle Dress," produced by George Black, R.A., made the appearance in the Birmingham the Danilo, Quinton, with the that the fund and the Midland Troops' Entertainment Fund £290. Of this amount £50 was following an appeal by Mr. B the stage.

Workers and residents in Sut contributed over £2,000 to the Cross Penny-a-Week Fund. Surrey towns, Croydon leads with

BRISTOL ADVOCATES C.M.A. MEETING

F. Discussion Considered a "Waste of Time"

HIEF interest of the meeting of the Bristol branch centred round the Managers' Federation and the C.M.A., and r a fairly long discussion a resolution was passed in favour of the Association meeting the latter organisation.

HAIRMAN, Coun. F. G W. rlain, said the constitution Managers' Federation had eived and agreed to by the Council. It had been that the subscription of too low, but that was a hat could be altered at the neeting.

AIRMAN, replying to A. B. ATKINthe C.M.A. was connected with T.K.E., while the other was an ion which had sprung from that a lot of managers conhat an association should be n one which was for the rest mployees. The managers took that their position was an one.

TKINSON asked if the N.A.T.K.E stated that the C.M.A. was from the employees' section? ry ridiculous to have two assorunning in opposition to one

HAIRMAN said the Managers' had not been long in exisit already had between 300 embers.

on?

KINSON thought it was a very y that there should be two s fighting one another. It better for both if the managers e one association approved by and the N.A.T.K.E., and not with either body.

IRMAN asked how, if the C.E.A. recognise only one union, they to do it?

KINSON said the Managers' should break away from the nd the C.M.A. from the and form one union.

OGERS remarked that what e confusing was the fact that had agreed to recognise the Federation without knowing f its constitution, while they ecognised the C.M.A., which hed a statement and put its e table.

C.M.A.

IRMAN said the Managers' had put forward its constitu- did not permit it to affiliate de union organisation. He at they should meet the

e further discussion the meeta resolution, moved by A. B. nd seconded by P. W. TEED ristol branch was definitely f the General Purposes Comhe General Council meeting but as they did not know tion of the Managers' Federaought it would be a waste of sider it.

ution was passed with one but some members did not

NSON pointed out that in t resolution it was underthe General Purposes Comld not bind themselves to any meeting which might without referring it back to s.

N said it should be underthe General Council had no anything without the sancbranches.

est Refused

NORY, branch secretary, re- he had received a request lvation Army for collections at Bristol kinemas for the Emergency Fund during a that was being held in the ath.

The CHAIRMAN said they could not agree to collections, as if they did so all the other organisations would want the same concession.

It was agreed that the application should not be granted.

Fuel Saving

A letter was read from Head Office regarding lectures which were being arranged to boiler attendants by the Ministry of Fuel. The lectures would be given in one kinema, and the lecturers would be provided by the Ministry.

It was stated that exhibitors in the branch area had not been approached on the matter as yet.

The meeting decided that the secretary should write to the five chief constables in the area of the branch asking for permission for the names of towns to appear on posters.

Transport Charges Increase

A letter was read from Film Transport Services asking for increased rates for the transport of films.

The letter pointed out that costs had increased and that the firm was faced with a wage increase. It was proposed to increase the rates by 3d. for feature films and 1d. for two- and one-reel films.

A. B. ATKINSON said it amounted to between 10 and 12½ per cent., and he did not think it was out of the way.

It was decided to agree to the proposed increases, and that they should come into operation on November 1.

Seat-Price Complaint

A letter was read from the clerk of the Bristol licensing justices stating that the justices had received a complaint that persons waiting in a queue outside a local kinema were informed that the only vacant seats were certain of the higher-priced ones. Those who paid the increased prices found that on admission they were accommodated in the seats for which they had been waiting—the lower-priced ones. The complaint was, however, several weeks old and could not be verified, and it was understood to refer to a performance of "Gone With the Wind," for which the rule was for higher prices to be charged.

The justices had asked him to refer the matter to them, to ask for the co-operation of their members. The justices felt that the prominent exhibition of a plan showing seating and prices would assist.

It was decided to acknowledge receipt of the letter, but to postpone consideration of it until the next meeting, and to send a special request to all Bristol exhibitors to attend.

Bristol's Red Cross Total

The figures of the collection taken for the Red Cross were announced, the CHAIRMAN remarking that they were rather late. It was stated that Bristol's total was £3,573.

G. H. BLACKBURN said the figures were very creditable all round, but if the Red Cross had given the help promised they would have been very much higher.

The CHAIRMAN said they had been assured that next year the organisation would be very much better.

Mr. ATKINSON moved that a letter be sent to the L.F. and P. Committee, asking that the matter of regrading should be brought up at the annual meeting of the association, but that it should apply to only one variation of grading—that between the "A" and "AA" houses.

ROY TRUEMAN DICKEN moved an amendment that the question of grading should

Continued on page 44

GENTLEMAN "Jim" Beats Opening Record of YANKEE DOODLE DANDY

Another sensation for showmen comes hot from Warner Theatre where 'GENTLEMAN JIM' opened bigger than 'Yankee Doodle Dandy.' Air-raids and early blackouts can't stop capacity crowds at the Warner and Regal simultaneously. This right on top of 'Kings Row' and 'Watch on the Rhine' brings you the three greatest money-makers in current release—ALL FROM WARNER BROS.

WARNERS are turning out WIZARDS!

MANCHESTER AND RIVAL MANAGERS' ORGANISATIONS

Neutral Pending Fuller Information

THE post-war status of the war-appointed manager was among the points of the discussion at the Manchester and Salford Branch Committee on the relative merits of the C.M.A. and the C.M.F. It was subsequently decided to consider recognition of either or both of the organisations if and when sufficient data are put before the branch. This was an amendment carried to a proposition which suggested recognition of the C.M.F. H. Newbould presided.

In reporting the position regarding managers' organisations, secretary T. E. ROBINSON said that he was personally absolutely unbiased as to the merits of the two bodies He did not care whether his managers joined the Federation or the Association, or both.

A. CAPLAN reminded Mr. Robinson that the C.M.F. had been recognised and its membership was substantially greater than a figure quoted by Mr. Robinson.

What is the Federation?

T. S. DAWSON: Is the Federation a trade union, or does it propose to ally itself with a trade union, or is it just a happy band of boys?

The SECRETARY: I believe it is a trade union in the sense that the C.E.A. is a trade union, and that it will be registered, but it is not affiliated or linked with a trade union like the C.M.A is.

C. W. FENNELL: May it affiliate to a trade union or does its articles prevent it?

The SECRETARY: They do not prevent it, but I do not think it is envisaged. The point is, do you approve a managers' organisation which is not in affiliation, or with an organisation which is in affiliation with a trade union.

With apologies to Dr. Joad

A. SNAPE: With due apologies to Dr. Joad, it all depends what you mean by a trade union.

At this stage one member commented that any manager worth his salt could command a good living wage, but he believed one organisation was allying itself with "has beens" and "never wassers," who were endeavouring to consolidate themselves in the Industry, to the exclusion of men in the Forces, who one day would want their jobs back.

It ought to be realised that after the war there would be no new kinemas for at least five years. When managers were demobbed, what would happen to those men who had entered the kinema business since the outbreak of war?

What is a Manager?

Another exhibitor said there ought to be a definition of a manager. To-day all sorts of people, dug up from here, there and everywhere, and put into evening dress, were accepted as managers by the union. **This exhibitor feared that these war time managers having union status would be protected, whereas the managers in the Forces would have no one to defend them when they came home.**

A. SNAPE thought the committee should have full details of both organisations. Then they could judge their relative merits and objections.

The CHAIRMAN pointed out that the branch was asked to endorse what General Council had done in regard to the C.M.F. There would be a meeting with the other organisation later.

After various points, some of which have been raised in other discussions, had been stated, a resolution was proposed endorsing G.C.'s recognition of the C.M.F. The amendment at the head of this report was then submitted by T. S. DAWSON, seconded by A. SNAPE. The amendment was carried.

Sheffield Projectionists' Scheme

The SECRETARY presented the report of a sub-committee appointed to enquire into the operation of the Sheffield scheme for maintaining a panel of relief projectionists. Details of the scheme which were outlined will be printed in the next issue of the IDEAL KINEMA published on November 4.

Quota Returns

T. E. ROBINSON said he suggested to the General Secretary that an approach be made to the Board of Trade for the simplification of quota returns. The Board of Trade replied they were not impressed by the suggestion. Exhibitors ought to keep their books up to date and enter the appropriate page not later than the end of the week.

Boiler Attendants—B.A.s

Reference was made to a communication from the Ministry of Fuel and Power (received through the General Secretary) about arrangements for lectures to kinema boiler attendants.

Wisecrack by T. S. DAWSON: Can a boiler attendant describe himself as a B.A. after attending the lecture?

Marguerite Chapman and Edward G. Robinson in DESTROYER (Columbia) reviewed in this issue

New Committeeman

H. ABBOTT, of the Regent, Fallowfield, was welcomed as a co-opted member of the committee.

"If Ever a Man Suffered"

Concerning the mention of place names on kinema posters, a letter was read from a police chief: "There is no police objection to the name Manchester appearing in letters not exceeding one inch in depth, *provided the poster cannot be read from the air.*" (Laughter.)

L. LEWIS: If ever a man suffered.

KINEMA JOBS FOR THE DISABLED

Manchester C.E.A. and the Ministry Exchange Views

FOLLOWING discussions between a sub-committee of the Manchester and Salford Branch of the C.E.A. and representatives of the Ministry of Labour, at which T. S. Dawson submitted a report on the scheme for the resettlement of disabled and discharged ex-Service men, it was suggested that the scheme should be operated on a regional instead of a home basis.

Mr. DAWSON told the meeting that neither side had a mandate, and there was a very free and frank exchange of views, without anything being decided. The sub-committee explained that as long as they had been in the business there had been a shortage of skilled and properly trained projectionists. They agreed that six months' intensive training would make a discharged ex-Serviceman, without serious physical disabilities, useful as a second or third projectionist.

Training Facilities

Discussion ensued on how and where the training might be given. It was thougnt that the theoretical instruction might be given at the Manchester College of Technology and the practical training at theatres of members of the branch who, it was felt, would be willing to co-operate.

The meeting felt that if the disabled ex-Servicemen were properly trained, they would be qualified to take up permanent positions as projectionists.

The officials of the Ministry seemed impressed by the possibilities, and thought that instead of the subject being pursued locally, it should be dealt with on a regional basis. Hence, probably a further meeting would be held.

Dawson added: "We feel that by giving these men sound theoretical knowledge, combined with practical training at the kinemas, we can help them to become a useful type of highly skilled projectionist.

Question of Pay

W. A. HOCKMAN added that the sub-committee emphasised the scheme would have to be subsidised by the Ministry, especially in its early stages, and that the men would have to receive reasonable rates of pay while they were being trained.

C. W. FENNELL expressed the hope that all manufacturers of projection and sound apparatus would be invited to co-operate, and not only one or two.

Members considered that while the men were receiving practical training at the kinemas and were serving as student projectionists they should receive payment from exhibitors in addition to what was paid to them by the Ministry.

T. S. DAWSON said the Ministry training scheme did allow for payments being made to men whilst they were going through a training course, but only in respect of war work. It was desirable that this principle should be extended to constructive peace time jobs. Trainees should get a subsidised wage until they were able to take up positions at the established rates of pay for the work.

ABUSE OF CREDIT TERMS

DISCUSSED BY K.R.S.

CONSIDERABLE discus... took place at the mee... of the Kinematograph Rec... Society on Thursday, Oct... 21, on the subject of tig... ing up credit in cases w... payment for film hire had b... allowed to slip far beyond ... contract terms.

The Secretary (Frank Hill) ... been instructed at the previous ... ing to communicate with th... hibitors whose names appear... a list provided by ... accountants as not observing ... tract terms.

Old-standing Custom

Mr. Hill said the issue was ... plicated by reason of ... made by some to whom he ... written that they had had ... mission from managing d... to take extended credit, thes... missions in some cases ex... over 37 years.

Mr. Hill read to the meeting ... text of the letter he had ... which the meeting agreed ... tactfully framed.

Millions Outstanding

In the course of the discussion ... stated that something like fi... million pounds of renters' mo... outstanding at the present ... Exhibitors were in many case... good business and could afford ... their payments nearer to the ti... upon. Should a slump come in ... patronage with very large am... standing the position would be ... for everybody.

Labour Difficulties

It was stated that the terms ... had slipped behind in some ... because of inability of renters' ... ing departments to render ... promptly. It was possible that ... tors were suffering from the ... trouble. Some members stated ... that they had been able to ... reduce the time lag by one-half.

It was pointed out by one ... that some of the names on the ... of exhibitors to whom permis... been granted by him personally ... at a later date and that he ... could not withdraw that p... abruptly.

To this it was replied that ... directions renters' credit was be... siderably shortened from pre-... and changes in Trade practi... being made in a number of d...

It was eventually decided to ... Secretary discretionary powers ... matter, and the general effort ... payments forward was appro...

[This subject was discussed ... meeting of the Northern Branch ... reported on page 15.]

Salford Juveni... Performances

The Manchester and Salford ... the C.E.A. have warned Salf... tors strictly to comply with ... quirements in the conduct of ... matinees. There must be the ... number of attendants on duty ... must wear armlets. The author... also insisting that the manag... address audiences at children's ... before the show.

nie Barnes, Charles Laughton and Clyde Cook in THE MAN FROM DOWN UNDER forthcoming M-G-M picture

Renters Refuse to Meet C.E.A.

"NO GOOD PURPOSE SERVED"

DECISION reached by the Council of the Kinematoph Renters' Society at its meet- last week is likely to awaken ong criticism at the next meet- of the C.E.A. General Council.

request from the C.E.A. to eb the K.R.S. was not con- ered at an earlier meeting of the R.S. as so many principals were ent. It therefore came up for sideration last week, when it noted that the request for the eting did not disclose any tters with which it was pro- ed to deal. It was assumed. vever, from the fact that a copy he correspondence between the A. and the Board of Trade was losed that the question of film ding was to be raised.

ursuing its policy of holding it was the concern of indi- ual renters how their films uld be marketed, the Secretary the K.R.S. was instructed to y that if the matter proposed be discussed was grading no purpose would be served by a meeting, but that if there any other matter which the ibitors would like to discuss eeting might be arranged.

hen a member reminded the ncil that the C.E.A. had given cold, flat turn-down" to the S. when a request was made he C.E.A. for a meeting, the ident suggested that they might a better spirit than did the A. if it was felt that any good t result.

e underground tactics of the A. came under criticism from bers during the debate. They denounced as ungentlemanly, sinesslike and un-British.

rly this week W. R. Fuller had received official intimation of K.R.S. decision, but it is likely the Film Rentals Committee meet towards the end of this to discuss future action in light of the K.R.S. reply.

CORK WAGES CLAIM

Appeal to Advisory Tribunal

On behalf of kinema employees in Cork, the Irish Transport and General Workers' Union has submitted an application to a Wages Advisory Tribunal at Cork for a bonus.

For the union, Ald. J. Hickey, Lord Mayor of Cork, said that of 130 employees concerned in the application, only 20, including operators, had 60s. a week or more, 28 had between 40s. and 60s., and 80 had less than 40s.

J. O'Brien, secretary of the Federated Union of Employers, said that prices of admission htad not been increased in Cork, and it was exceedingly difficult for the Industry to better itself by increasing prices. Since the war male workers had received increases of 9s. per week, female workers 6s., and juveniles 4s. 6d. The difficulty in increasing prices was mainly due to the system of taxation, for if a 2s. seat were advanced to 2s. 3d. the tax was automatically increased from 6d. to 9d. To make an extra ½d. on a 4d. seat the price would have to be advanced to 6d.

The Tribunal will report to the Government.

£20,000 for Charity

CLIFTON CINEMAS' GREAT RECORD

Further generous allocations from the Clifton Circuit Benevolent Fund were made on Monday last, when Capt. S. W. Clift handed to the Lord Mayor of Birmingham a cheque for £500 for his R.A.F. Benevolent Fund and one for £250 for the National Union of Journalists' Widows and Orphans Fund.

Capt. Clift announced that since its inception some 18 months ago the Clifton kinemas had raised approximately £20,000 for the circuit Benevolent Fund. Capt. Clift was accompanied by Messrs. W. W. Turner (treasurer), H. Brown (secretary of the Fund), and "Ken" Jones (general manager).

After complimenting Capt. Clift and the Clifton Circuit upon their fine achievement for charity, the Lord Mayor passed the cheque for £250 into the keeping of H. Moxley, hon. treasurer of the Birmingham branch of the National Union of Journalists.

RENTERS' TERMS UNDER FIRE AGAIN

N. Irishmen Complain

THERE was a lively discussion at the monthly meeting of the Northern Ireland Branch, when Ben Bloomfield raised the question of film hire terms, and asked whether members were getting films at reasonable prices? T. H. Macdermott presided.

MR. BLOOMFIELD felt that the Branch should take the matter up. There was a conflict in the advice given by the heads of the General Council. He thought they should do more to safeguard the interests of members instead of giving a contrary impression.

"Challenge Fox to prove they are booking double feature programmes at all—in percentage. They are not carrying out their agreement," he concluded.

H. SHEPHERD and other members stated that they were not getting Fox programmes at an all-in percentage.

Hard Facts Wanted

Mr. MACDERMOTT said that the Branch had gone very carefully into the matter. One exhibitor who had complained about being refused double-feature programmes at an all-in percentage had submitted the details.

The committee had taken the matter up and had devoted much time and trouble to it.

Fox had replied that the exhibitor in question had not dealt with the firm for about two years, and therefore could not be regarded as a regular customer.

The Branch would certainly take up any complaint, but it must be in writing. He could not and would not deal with any complaint on hearsay.

K.R.S. Solidarity

Another member, who asked whether one renter was entitled to inform another renter what any exhibitor's takings were, was told that it was a simple matter for anyone to estimate an exhibitor's takings, and, further, the K.R.S. existed for the purpose of looking after renters' interests.

Suburban Men Hit

HARRY SHEPHERD, on behalf of suburban exhibitors, asked could nothing be done to stop first-run houses showing second features which had been booked to suburban houses as first-run features? It was harmful to the trade as a whole.

On behalf of the first-run houses it was stated that there was not the least intention of doing any harm to other houses. Unfortunately, from time to time so many films accumulated that they had to be played off. In the course of the next few weeks the position would be remedied. One member urged that exhibitors were in some cases to blame, as they booked so far ahead and had no dates left when any outstanding films came along. He had noticed that there was very often a seven months' interval between a film having its first run in Belfast and its second one.

Tax Allowances

One member raised the subject of income-tax allowance in connection with the payments for sound equipment, and was informed that members could see the explanation he had had from the General Secretary. He felt that this would satisfy all members' queries.

Employees' Union Welcomed

The SECRETARY stated that he understood that the employees were now considering the re-establishment of the Northern Ireland branch of the N.A.T.K.E. They had called a meeting to form their committee.

E. BUCKLEY: I think we would all welcome a well-organised union for staffs.

Congratulations

Mr. MACDERMOTT mentioned that their Vice-President, B. K. Mc. M'Guigan, was getting married that day, and the meeting decided to send him a telegram of good wishes.

Approval was given to slides being shown for Poppy Day. The Committee was asked to make the preliminary arrangements for the annual dinner and dance in January.

Bing Crosby brings his youngest child Lindsay to assist Bob Hope on the LET'S FACE IT set at Paramount. The film is reviewed in this issue

THEY ARRIVED BEFORE THE WEDDING!

THE GIRL GOES BOOGIE WOOGIE

HE'S ALL AT "SHE"

IT'S NOT A HONEYMOON!
IT'S A MONEYMOON!

UNITED ARTISTS

STONE *presents*

The Craziest Comedy ever made!

diddle diddle

LOOK WHO'S IN IT!
AND OH! BOY! — DO THEY ACT CRAZY!

Adolphe MENJOU ☆ Martha SCOTT

with Pola NEGRI

Dennis O'KEEFE · Billie BURKE and June HAVOC

Screenplay by FREDERICK JACKSON

An ANDREW L. STONE Production

PROVINCIAL TRADE SHOWS

BIRMINGHAM	WEST END -	November 2 at 10.30 a.m.
CARDIFF -	EMPIRE - -	October 29 at 11.0 a.m.
GLASGOW -	PICTURE HOUSE	November 3 at 10.45 a.m.
LEEDS -	SCALA - -	November 2 at 10.45 a.m.
LIVERPOOL -	TROCADERO -	November 5 at 10.45 a.m.
MANCHESTER	GAUMONT -	November 5 at 10.45 a.m.
NEWCASTLE -	QUEEN'S - -	November 5 at 10.45 a.m.
SHEFFIELD -	REGENT - -	November 3 at 10.45 a.m.

COLUM MACNEIL

You often hear old shellbacks say that seamen aren't sailors at all nowadays - all they have to know is how to work a winch - but for all that there are still some real sailormen knocking around, and not all old 'uns either. Take Mac. He was one of two Hebrideans on board the SAN DEMETRIO, and funnily enough they both came from a little island called Barra. Mac throve on rough weather. If you met him with a grin on his mug you could bet it was going to blow great guns, and the more it blew the better he liked it. When we found the DEMETRIO again it was Mac who took charge and sailed our boat up to her, and he really enjoyed that.

Colum Macneil is played by James McKechnie in Ealing Studios' most ambitious production Michael Balcon's

SAN DEMETRIO LONDON

MEETING THE MANAGERS

S. Wales Debate

A RESOLUTION agreeing that representatives of the C.M.A. should meet the C.E.A. was passed after a long discussion by the S. Wales and Mon. Branch at its meeting last week. W. A. Lobley presided.

The matter arose during a report on the General Council proceedings submitted by W. BERRIMAN (Pontypridd), who said that the C.M.A. had asked for such a meeting. Correspondence with the Association on the subject had come before the General Purposes Committee, when it was pointed out that it was for the branches to decide.

Mr. Berriman made it clear, in giving the report, he was not voicing his personal opinion. He went on to refer to what was called a "Charter," which accompanied the C.M.A.'s request, signed by their secretary and T. O'Brien on behalf of the N.A.T.K.E., and said the Cuncil felt that they were not authorised to meet them until they had instructions from the branches.

The opinion of the majority of the General Council was that kinema managers were armed with too much confidential matter to be associated with the N.A.T.K.E. as a trade union.

Critics

Two members took a strong exception to the manner in which the General Council had handled the whole matter of the C.M.A. and the C.M.F. W. PRICE (Tredegar) expressed the opinion that the whole thing was a smart trick played upon them by representatives of the C.E.A.

The C.M.A., he said, had been in existence eight months, whereas the new organisation was born in Lincolnshire less than eight weeks ago. Why the hurry for the C.M.F. when they already had the C.M.A.?

He could not agree with the point regarding managers having too many confidential matters in their hands to be associated with a trade union. There were Civil Servants and other people who had quite as many confidential things to deal with. He was prepared to move that they favoured recognition of the C.M.A.

A. MORGAN (Blaenavon) said he thought it was opening up a question that should have been talked of a long time ago, that was the constitution of the C.E.A. In his opinion, their Association was an employers' Association and he thought they should have it defined.

They might have their own personal opinions, but whichever union was recognised he was not particularly concerned about it. "I do think it should be definitely settled whether a person who belonged to a trade union should be a member of what is termed an employers' federation," added Mr. Morgan.

A Case in Point

W. BERRIMAN: I want to make it clear that as regards the constitution of the Managers' Federation no one knew anything at all about it until the last General Purposes Committee meeting. Further, I should like to say that I mentioned to you that the opinion of the Council was that they should not be attached to the N.A.T.K.E. because of that confidential nature of the business of managers.

A MEMBER: I feel it is entirely wrong to ask me to be a member of the C.E.A. and for Mr. O'Brien to come along and say you have to be a member of the C.M.A. Once a man is raised to the position of manager from, say, a technician, he should immediately resign the N.A.T.K.E.

The CHAIRMAN: The branch is asked to empower the General Council to negotiate with the C.M.A. or to negotiate with the Federation; nothing more. I should mention here that the reason why the Lincolnshire managers brought this up is, as has been said, they cannot be managers and members of the N.A.T.K.E.

A. MORGAN emphasised that a man could not represent two points of view, and he said that as one who had been a trade unionist since he was 16 years of age, he did not think it was possible for any kinema manager to be in the same trade union as his employee.

W. BERRIMAN: What you have to decide is whether this branch is agreeable that either the officers or a deputation appointed for the purpose should be authorised to meet the officers of the C.M.A., who are a section of the N.A.T.K.E. They have only got to meet them and report back to the council.

After further discussion, W. PRICE moved that representatives of the C.M.A. be met by members of the General Council or some other representatives, and this was carried.

Christmas Day

The SECRETARY (W. J. Fooks) reported that he had written to the Monmouthshire C.C. on behalf of members in that area for permission to open on Christmas Day.

Workers Request for S.O. Ignored

By one vote, S.O. has been turned down by the Ripley (Derbyshire) U.D.C.

The discussion arose from a resolution from the Ripley Town and Trade Association which asked that the Council should sanction the opening of kinemas for the duration.

Coun. E. H. Foulkes, chairman of the Trade Association, in submitting the proposal, said he had had numerous requests from men, women, boys and girls, who were working awkward shifts during the week, and said that Sunday was the only day on which they could derive a bit of pleasure. The town was packed on Sunday nights with young people who did not go to church or chapel, and there was nowhere else to go. Special police had their biggest tasks in clearing the streets

A scene from Two Cities production, THE DEMI-PARADISE, starring Laurence Olivier and Penelope Dudley Ward, which G. F. D. will shortly Trade show.

"DEMI-PARADISE"

Trade Show from G.F.D. Soon

G.F.D. will shortly be Trade showing the Two Cities production, "The Demi-Paradise," in which Laurence Olivier portrays the reactions of a young Russian engineer on his first visit to England. Written and produced by Anatole de Grunwald and directed by Anthony Asquith, "The Demi-Paradise" is a completely new type of comedy with a sincere and serious undercurrent, and the film is an attempt to help promote a better understanding between the British and Russian people.

Penelope Ward, leading lady in the film, has the role of Ann Todale, a typical unspoilt English girl with whom the Russian falls in love. Great care has been taken in the casting, even to the smaller parts, and such well known players as Marjorie Fielding, Felix Aylmer, George Thorpe, Everley Gregg, and Margaret Rutherford give outstanding character studies of different kinds of people in a small English seaside town. Even in the lesser roles there are artistes like Hay Petrie, Michael Shepley, Muriel Aked and Gwen Ffrangcon-Davies. Leslie Henson appears in a short scene as—Leslie Henson. The famous 'cellest Beatrice Harrison will be seen playing her 'cello in her beautiful garden as she coaxes the nightingale into song.

The story of "The Demi-Paradise" deals with a young Russian engineer, Ivan, who is sent on a special mission by his Government to England. He arrives a complete stranger, with all the prejudices of the average foreigner, at a typical English boarding-house. Miserable at first, he gradually begins to understand us, like the people he meets, and finally falls in love with an English girl.

This G.F.D. release will be shown in London in November.

The Duchess of Kent being received by Frank Ditcham, managing director of G.F.D., at the Leicester Square Theatre at the premiere of the Two-Cities production, THE LAMP STILL BURNS

equate shment Damage

ITORS' DEMAND

ITORS, particularly Lancashire, where the damage in kinemas in- in prevalence, declare re salutary examples of d offenders should be in the courts. It is they declare that ade- unishment should be imposed.

the only way, they say, ss the wilful slashing of upholstery at kinemas. tely few juvenile Courts ed to go to a full extent. over," "discharged ution," "placed on pro- nd small fines do little .

nager at a large kinema reports finding 40 seats within a period of six nd the position of many aggravated by inability resh material.

it is not easy to detect spite screened requests. Juvenile Court on October 20 appeared to answer a com- aving cut a seat with his

stroyed

ton, S. Walton, manager of Empire Cinemas, has found ats in one day mutilated. pads have been slashed off about the floor. This hap- ently at the matinees and d at evening performances diences were almost entirely

n at Bristol

determined to put an end of hooliganism," said the the Lawford's Gate (Bristol) when finding a G.W.R. Harold Waldbridge, £1 and breaking a pane of glass gent, Kingswood, Bristol. also ordered to pay £5 2s. ost of replacement of the

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20 officials of miners' lodges erland saw a film of the of British and American ining machinery which the Miners' Hall, New-

A.R.P. STORES IN KINEMA

Liverpool Justices' Complaint

Theatres and Public Entertainments Committee of the Liverpool justices on Friday, at their annual meeting, granted the renewal of Sunday licences for kinemas, subject to the condition that no person under the age of 14, or appearing to be under the age of 14, should be allowed in any kinema unless accompanied by a parent or adult guardian. The magistrates stipulated that a copy of the condition be exhibited on the screen at each performance.

Ald. T. Dowd, who presided, voiced the objection of the magistrates to kinema foyers being used for the storage of A.R.P. supplies.

He said it had come to the notice of the committee that the A.R.P. people had taken over two kinema waiting rooms for the storage of material which was inflammable. He understood the police had no knowledge of this and that rent was paid for the use of the rooms. In one of the rooms goods were stocked almost up to the ceiling. Possibly the licensee had no option, but the justices resented these stores being in a place of public entertainment.

R. K. Milne, who appeared for the city licensees, said he would bring the matter to the notice of the proprietors.

Churches Urge S.O. Ban on Children

Religious organisations in Manchester have made representations to the Watch Committee that children should not be allowed to attend Sunday kinema performances.

It was stated at the Watch Committee meeting that the Home Secretary was not prepared to make any change in the existing conditions. Hence, present conditions remain operative.

SCOTTISH MEMBERS AGREE THAT C.M.A. SHOULD BE RECEIVED

Valuations, Classifications and Red Cross Effort Discussed

SCOTTISH exhibitors are concerned about the proposed negotiations with the managers' organisation, criticising the General Council for having already recognised the Federation, but agreeing to a motion that the C.M.A. should be interviewed. D. A. Stewart presided over a meeting which was not very well attended.

JOHN R. TURNER, secretary, giving the executive report, said a letter had been received from the C.T.B.F. asking the Scottish branch to send out a letter confirming the decision come to last month for Scottish exhibitors to do their utmost to help this very laudable object. After some discussion Mr. BENNELL suggested that as a courtesy to the General Secretary he recommended that the branch send out a letter as requested. This was seconded by George Taylor and agreed to.

Classification

Despite repeated applications to Head Office, no information had been received regarding re-classification, owing to lack of staff, etc., and the CHAIRMAN pointed out that nothing could be done with this until it was received. It was suggested by the members, however, that the delegates should bring the matter up when next in London.

In subsequent discussion the CHAIRMAN said that an effort should be made to have the required information from London for the annual meeting in January.

Mr. MCBRIDE said that the majority were content to leave the classification as it was, but until information was received nothing could be done in this matter. No one grudged the fee to the C.E.A., who were doing more for the individual exhibitor to-day than ever, but complaints were frequent regarding the present grading of halls being used for all trade union, assessments, and other purposes.

Red Cross Collections.

Mr. TURNER said that from the recent Red Cross Prisoners-of-War collections in Scotland all the returns had not yet been received, and therefore he was not in a position to make a definite statement.

GEORGE TAYLOR made a reference to the omission of the report. While he was satisfied with the returns not being complete, a full statement could not yet be given; he insisted that all matters discussed at the Executive should be reported to the members at the monthly meeting.

Lost: A MacIntosh

Regarding the Dundee section, intimation had been received that Miss MacIntosh had resigned as secretary of the branch, and in consequence the chairman and vice-chairman were not anxious to carry on without her assistance.

It was suggested that Mr. Stewart and other members of the executive interested in Dundee might have a meeting, but Mr. TURNER explained that he had seen Miss MacIntosh yesterday, and she had told him a meeting would be unnecessary for the moment. They hoped matters would be successfully arranged so that the Dundee section would be able to keep going.

Valuations

Regarding Edinburgh, the principal discussion, of course, had been the valuation of kinemas.

In Glasgow the valuation, as they all knew, had revolved around Green's Playhouse, and, as they would see from the papers, a stated case had been called for.

Children's Admissions

In reply to a recent letter, Mr. Turner had written a letter to the Town Clerk pointing out that, as far as this branch was aware, no children had been refused admission to kinemas after 4 o'clock.

The draft agreement from the N.A.T.K.E. on the new wages agreement had been remitted to the Conciliation Board for their discussion and report later.

Annual Meeting

In connection with the annual general meeting, which was due for January 26, a small committee of officials had been appointed to make the necessary arrangements and submit a programme which would include a proposal of Mr. McBride's at the last meeting that all committees for Glasgow and the West of Scotland should, as far as possible, be arranged before the date of the meeting.

Cinema Sunday

In view of the commercial openings on Sunday the Committee had discussed the matter and thought that Cinema Sundays should be held over until January, starting on the 9th. Application would be made in due course to the Glasgow magistrates.

Place-Names on Posters

He reported that he had had a letter from London regarding the removal of place-names from posters. The Home Office had stated that this was a local matter for the Chief Constable.

There was no great objection, provided the sign conformed to regulations. It was agreed that Mr. Turner and the Edinburgh secretary should write the Chief Constables of Glasgow and Edinburgh as to their decisions on this.

The Managers

L. DICKSON gave a report on the last meeting of the General Council, for which he was thanked by the Chairman. Arising therefrom, considerable discussion ensued regarding a suggestion from the General Council that local branches should decide if the C.E.A. were to appoint a committee to meet representatives of the Cinema Managers' Association.

Ultimately J. MCBRIDE moved that the Scottish Branch agreed that a committee from the General Council should meet the Cinema Managers' Association for discussion. This was seconded by GEORGE URIE SCOTT.

Before the decision various questions were asked. One member wanted to know if a member of the C.E.A. could be a member of the C.M.A. Another, why the C.E.A. had already recognised the Managers' Federation. If the C.M.A. was sponsored by the N.A.T.K.E. it looks as if the Managers' Federation was being sponsored by the C.E.A.

Another asked, why was the Federation recognised without any reference to the branches, and now they were asking the branches if they would meet the C.M.A.?

Heating

W. B. O. MCDOUGALL asked for an explanation regarding the ban on heating. They had been advised from London that the ban was lifted, and without further advice from London about the ban again being on, some kinemas had put on their heating, and inspectors had called in and there was a possibility some of them might be booked.

Mr. DUNN thought this was a point in principle which should be taken up with the C.E.A. Head Office, and the CHAIRMAN said he took it that according to the Government, any wireless announcements must be taken as official.

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ODEON AS FILM MARKET'S BRIGHT SPOT

By Our City Editor

THE kinema share market lacked animation during the past week, with the exception of Odeon, which were strongly bought following the meeting, and advanced 2s. 3d. to 23s. 4½d. for the 5s. ordinary shares.

There were two other bright features, P.C.T. 10 per cent. cumulative preference, which gained another 1s. at 33s. 9d., and Twentieth Century 6 per cent. pref., which put on 9d. at 4s. 9d.

A.B.P.C. 5s. ordinary at 16s. were 7d½. lower, while the 4½ per cent. debentures declined £2 to £101½. Gaumont-British issues were also dull, the 10s. ordinary being 16s. 4½d., a fall of 10½d., while the "A" ordinary fell 3d. to 7s. 9d.

Stoll Theatre went back from 13s. 9d. to 13s. 1½d.

CHANGE OF NAME

Cinema Ground Rents New Odeon Freeholds

IT is now announced that Cinema Ground Rents and Properties have changed its name to Odeon Freeholds and Ground Rents.

The nominal capital is £5,000,000 in £1 shares.

Up to October 7 last only 4,007 shares had been issued, of which Odeon Theatres held 3,643; Sir Hugo Cunliffe Owen, 132; Phillip Hill and Partners, 66; and Odeon Payments, 1 share.

Winding Up Order

In the Chancery Division, on October 25, Mr. Justice Bennett made an order for the compulsory winding up of Plaza (Southend), Ltd., on the petition of Plaza (Southchurch) Cinema, Ltd., of High Street, Southend-on-Sea.

P. B. Morle, for the petitioners, said they were creditors for £680. The respondent company did not appear and there were no notices of opposition or support.

Strand Electric Holdings

The directors' report of the current operations of Strand Electric Holdings, Ltd., the annual meeting of which takes place at 20, King Street, Covent Garden, on November 8, at 10.30 a.m., shows the net profit for year to July 11, 1943, £12,804 (£8,686). Deduct income-tax £4,341 (£6,406), dividend 10 p.c. (7½ p.c.), forward £1,427 (£779).

New Directors for Merton Park

F. A. Hoare, managing director of Merton Park Studios, Ltd., announces the appointment of W. H. Williams, Production Manager, and A. C. Snowden, Studio Manager, as additional directors of the company.

CURZON, MAYFAIR Acquired by G.C.T.

The Curzon, Mayfair, has been purchased by General Cinema Theatres, Ltd., of 8, Stratton Street, Piccadilly, W.1.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	61/3	—
Assoc.Brit.Pic.Corp.5/-Ord.	16/-	—/7½
,, 6% Pref.	24/9	—
,, 4½% Debs. ..	£101½	—/£2
A.P.P.H. Ord.	25/6	—
Brit. & Dom. Films £1 ..	4/3	—
Brit. Lion 7½% Pref. 10/-	10/8½	—
Capital Prov. News 5/-	4/6	—
Cine. Television Dfd. (6d.)	9/-	—/3
Dufay-Chromex 5/- Ord.	3/7½	—
Gaumont-British Ord. 10/-	16/4½	—/10½
,, "A" Ord.	7/9	—/3
,, 5½% 1st Pref. ..	20/4½	—/1½
,, 4½% Debs. ..	£103	2/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort Deb.	£101½	—
Mde. Tussaud 1/- Def. ..	1/10½	—/1½
,, £1 Prefd. Ord. ..	17/9	—
Moss Empires £1 Ord. ..	38/9	—
,, £1 Cum. Pref. ..	22/6	—
Odeon 5/- Ord.	23/4½	+ 2/3
,, 6% Pref.	21/7½	+/1½
,, 5% Debs.	£103½	—
P.C.T. 10% Cum. Pref. ..	33/9	+ 1/-
,, Cum. "A" Pref. £1	28/3	—
,, Cum. "B" Pref. £1	27/6xd.	—
,, Const. 7% Pref. ..	25/9	—
Scophony (5/-)	3/4½	—/1½
Sound City (Films) 6% Pref.	8/9	—
Stoll Th. Corp.	13/1½	—/7½
Twentieth Cent. Ord. ..	1/3	+/1½
,, 6% Pref.	4/9	+/9
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/3	+/3
,, 2nd Pref.	18/6	—

£1 shares unless otherwise stated.

ULSTER E.T. UP

Northern Ireland Excise figures, which include entertainment tax, still continue to go up. The latest return shows £338,000, against £231,000 for the past five months, compared with the similar period last year.

U.S. Ticket Tax

American exhibitors are protesting against the proposed increase in the "ticket tax," from 10 per cent. to 30 per cent.

Company Notes and News

Filmhire (Sheffield), Ltd.—Registered October 13. Capital, £1,000 in £1 shares. Renters and exhibitors, etc. The first directors are Edward S. Fellowes-Farrow and Stephen G. Cummin, both of 9, Upper Berkeley Street, W.1.

Studley Picture House, Ltd.—Registered October 15. Capital, £1,500 in 1,500 shares of £1 each. Kinema proprietors, etc. The directors are Alan D. Clark, Ash Dene, Dorridge Road, Dorridge, Warwickshire, solicitor; Victor J. Macdonald, "Haytor," Barston Lane, Solihull, Warwickshire, kinema manager; Wilfrid Woodward, 135, Queslett Road, Great Barr, Birmingham, solicitor's managing clerk. Solicitors: Lyon, Clark and Co., Midland Bank Chambers, West Bromwich. Registered office: Station Road, Knowle, Warwickshire.

Stanley Productions (Dunstable), Ltd.—Registered October 16. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The directors are Wm. A. E. Stanley, 2, Englands Lane, Dunstable; Victor T. Durrant, 30, Lover's Walk, Dunstable. Solicitors: Middleton and Gutteridge, Dunstable. Registered office: 88, Luton Road, Dunstable, Beds.

MORTGAGES AND CHARGES

Brixton Pavilion, Ltd., The Oval, Brixton, S.W.2. — Debenture dated October 1, 1943, to secure £400. Holder: Edwd. H. Shaw, 111, Atkins Road, Clapham Park, S.W.12.

Premier Electric Theatre (Somercotes), Ltd., Nottingham.—Debenture dated October 5, 1943, to secure all moneys due to Barclays Bank, Ltd.

SATISFACTIONS

C. B. Projections, Ltd., Prudential Buildings, Guildford.—Satisfaction in full on October 4, 1943, of debenture, dated July 28, 1939, and registered August 1, 1939.

Langley Mill Picture House, Ltd., White House, Wollaton Street, Nottingham.—Satisfaction in full on July 22, 1943, of mortgage dated February 28, 1933, and registered March 14, 1933. (Notice filed October 13, 1943.)

Ritz Proprietors, Ltd., Theatre proprietors, etc., Dean House, Dean Street, W.1.—Satisfaction in full on August 24, 1943, of mortgage dated December 23, 1935, and registered March 14, 1939, securing all moneys due or to become due from the company to Martins Bank, Ltd.

Cinema Television, Ltd., 142-150, Wardour Street, W.1.—Satisfaction in full on September 29, 1943, of mortgage or charge dated December 17, 1940, and registered January 8, 1941, securing £8,906 5s.

John Corfield Productions, Ltd., London, W.1.—(1) Satisfaction in full on April 13, 1942, of charge over contracts dated June 26, and registered June 30, 1941, and (2) on March 29, 1943, of mortgage and general charge dated June 11, and registered June 30, 1941. (Both filed on October 8, 1943.)

Chingford Cinemas, Ltd., 313-319, Regent Street, W.1.—Satisfaction to the extent of £2,500 on September 8, 1938, of mortgage dated May 3, 1932, and registered May 10, 1932. (Notice filed October 8, 1943.) (According to the register of mortgages the mortgage registered May 10, 1932, originally secured £4,500).

Wrexham Entertainments, Ltd., Imperial Buildings, 7, Oxford Road, Manchester.—Satisfaction in full on September 13, 1943, of mortgage registered March 4, 1935, securing £12,000.

Bradford Theatre Royal Picture House, Ltd., 29, Tyrrel Street, Bradford.—Satisfaction to the extent of £500 on September 3, 1943, of debentures authorised August 1, 1921, and registered August 9, 1921.

THE MONEY BEHIND THE FILMS: .....Rank's Progress.

Sensational 5,000-word supplement exposes for the first time the whole story of film finance in Britain and America.

What is to be done?

See TRIBUNE

All bookstalls 6d.

Post 7d. Tribune Publications Ltd., 222, Strand, London, W.C.2

Monogram's Biggest Picture

"HITLER'S WOME

SHOOTING on "... Women," an explo... special written by Houston ... will occupy Monogram's six ... in the near future. Cast ... ments already made are ... Baxter, Gertrude Michael, ... Kelly, Gail Patrick, Tala ... Maris Wrixon, Anne Nagel ... Mary Forbes.

Steve Sekeley will direct, ... production is to have a ... budget bringing it well with... top feature category.

Producer for Monogram ... Herman Millakowsky, a ... who produced "Catherine ... Great," "Dark Eyes" and ... Volga Boatman."

"He Couldn't Take It"

It is announced that M... has signed Eddie Quillan, ... Rosenbloom, Joan Wo... Armida, Sidney Miller and ... Gordon for the cast of ... Couldn't Take It," a comedy ... being directed by ... Beaudine.

The story concerns a ... tempered young man who ... hold a job until, fleeing ... vengeful gangster, he blunders ... an Army recruiting office and ... himself conscripted for the ...

Plenty of Chills

John Carradine, Veda Ann ... Gale Storm, Mantan Moreland ... Robert Lowery constitute the ... did cast assigned by Mono... states Pathé, for the super... "Revenge of the Zombies" ... into production immediately ... Steve Sekeley as director. The ... ture will rate as a top-line ... subject on the current prog...

Production Pars

Gale Storm and Bill Ha... the co-stars of Monogram's ... adolescence entitled "... Eighteen," now in produc...

"The Honour System," ... original story by William C... specially written for the East ... Kids, is to go into production ... early date.

"The Thirteenth Guest," ... film which sky-rocketed ... Rogers to stardom, is to be ... made. Pamela Blake has been ... loaned from M-G-M for one of ... leading rôles.

Gale Storm has been signed ... "College Sweetheart," a Mo... musical, to go into production ... an early date, with special ... backgrounds and six new s...

Odeon in the Ne...

Odeon have completed agre... for the acquisition of the ... Cinemas of West Hartlepool, ... Bishop Auckland, although ... contract for the West Hartlepool ... theatre has not, at the time of ... writing, actually been signed, ... theatres are 1,000-1,600 s...

RMINGHAM ATISFIED

inemas' War Time Adjustments

of the Birmingham licences and Sunday renewed at the An- Sessions held on last week. In his an- of the places of public in the city, J. S. H. (Chairman of the Pub- rtainments Committee) the Justices had again inspected the kinemas buildings licensed by

y Maintained

re satisfied that, notwith- limitations and restrictions war conditions, a reasonable upkeep was being main- that the safety and conveni- public were being assured. places were found to be neglected, but these formed a ity of the whole, and appro- on was immediately taken. speaking, the places were kept.

en

mas had continued to enjoy d popularity, and no adverse omplaint had been received to any film. The staffing ts had presented many diffi- during the year the Jus- relaxed their regulations to employment as usherettes of s than fifteen years of age. perators were carrying out tant duties successfully, but m had neglected to wear the d for their safety. The Jus- to licensees to ensure obser- at requirement.

ng of the houses needed con- ion, as the women inspectors tly had to call attention to n this connection. Licensees to keep constantly in mind on providing that the pre- be so lighted as to make it see clearly over the whole

tion was needed to the sani- modation at some of the cially between matinee and formances.

s

ew exceptions the licences enewed on the existing terms ns. Slight amendments had in the emergency regula- uture, the normal war-time s would apply during the summer-time" and the ex- an hour would operate period of "double summer-

uiring the approval of the ommander were now to be e approval of the Justices; purely an administrative did not infer any change in

All

es are satisfied that the staffs are maintaining as ard as can be attained in war years. They appre- orts made in this direction confidence that they can continuance of the present ency, which reflects "credit ned," concluded the Chair-

n

For the Birmingham and anch of the C.E.A., AKER announced that for the succession the Branch re- per cent. of the exhibitors The members very much he Justices' expression of with their efforts and the remarks concerning the

ppreciated the co-operation they had received from the Justices during the past year, particularly in regard to the deputation on the question of a reduction of the Sunday Charity Levy. The members realised that the Justices paid great attention to that matter, and trusted that if there was any change in the circumstances in the future the magistrates would reconsider their decision.

In conclusion, Mr. Baker said he wished to make it abundantly clear that city exhibitors thoroughly appreciated the co-operation they received not only from the Justices but their inspectors and staff generally.

William Tracy and Margaret Woodworth in a scene from YANKS AHOY! forthcoming United Artists' offering

Brierley Hill Effort

Patrons of the Danilo, Brierley Hill, made a generous response to Manager A. J. Whitehouse's appeal in aid of the Services Welfare War Injuries Plastic Surgery Fund, for which Mortimer Dent, chairman of the Danilo circuit, has already raised £1.340.

Patrons handed to Manager Whitehouse some half-dozen useful gifts for a ballot. The sale of tickets yielded £50, to which was added a collection which brought the total up to £58 10s.

By the way, this successful charity effort coincided with Manager Whitehouse's "first birthday" at this Danilo house.

BRANCH CRITICISM OF "RENTER-CAUCUS"

Independent Representation Wanted on Film Rentals Committee

CRITICISM of the constitution of the Film Rentals Committee was made at the quarterly meeting of the Manchester and Salford Branch, at which H. Newbould presided. It was urged that actual film bookers should constitute at least 75 per cent. of the committee instead of, as at present, circuit heads. Some 3,500 members of the C.E.A. were consequently quite inarticulate. It was also demanded that the committee should be appointed regionally

Complaint was made by a member of a monopoly or caucus of renters who were acting together to secure the booking of films on a percentage basis. Until a month ago, it was possible to arrange bookings with many renters on flat rates. Now the renters were quoting percentages with a take it or leave it attitude. What was the Films Council doing about it?

The CHAIRMAN: The Board of Trade have been approached about film rentals. Their reply is they cannot govern film rentals unless they also govern admission prices. Admission prices are already governed by entertainment tax.

D. C. WALLS: At the last G.C. members were irate. The rank and file are not allowing matters to lie or to sink into oblivion.

E. HAMSON: But they have been lying too long already.

A. SNAPE said more members on the Film Rentals Committee should be film bookers, not just heads of combines and circuits. Lancashire branches ought to have representation.

The SECRETARY remarked that when the Rentals Committee met the K.R.S., 75 per cent. of the members would not be able to state the case from the standpoint of the small man who was experiencing acute difficulties.

London's Complacency

E. HAMSON: It seems to me that any resolution that goes to London has to be hammered, or no notice will be taken of it unless it concerns London. We want to put ginger into the Film Rentals Committee.

Another comment was that the heads of the three major circuits meet round a table and reach decisions of which the renters took notice; the other 3,500 members of the C.E.A. were inarticulate and seemed to have no spokesmen in places where their troubles and views ought to be stated. More attention ought to be given to small exhibitors' affairs.

Authority was given to the secretary to draft a letter to be circulated to all branches, inviting their support to the proposal that 75 per cent. of the personnel of the Film Rentals Committee should be film bookers and that the Committee should be appointed regionally.

Conduits for Cables

The CHAIRMAN told Manchester exhibitors that they should be prepared for a visit from a newly appointed inspector, who, on behalf of the licensing authority, was examining the electric wiring of kinemas. He was insisting that all wiring not in use should be removed, all temporary wiring made permanent, and that all wiring should be in conduit.

The meeting was informed that when conduit work had to be done the exhibitor would be notified by the Watch Committee. That notification would have to be produced to the Board of Trade, which, for approved work, would release the conduit. The work might have to be done by an electrical contractor or a registered electrician.

Why the Differentiation?

A member wanted to know why Corporation cables in kinemas were not in conduit? If there was any danger on the exhibitor's side, it must be just as real on the Corporation's side.

E. CHESHIRE: What is sauce for the goose should be sauce for the gander.

The Procedure

"Will the cost of conduit be deducted from the £100 you are allowed for repairs?"

The SECRETARY: If you put the matter in the hands of an electrical contractor and get a licence for the work to proceed, then it is outside the £100 arrangement.

Members were advised that it would be in their own interests to have any work done without delay. The Manchester inspector was only concerned to see that the safety regulations were being satisfactorily carried out.

Mr. NEWBOULD also gave a word of advice to Salford exhibitors: All attendants at special children's matinées should wear armlets bearing the words "Children's Attendants"; the necessary attendants should be stationed at each exit as well as before the performance; managers should warn children from the stage not to take notice of any alarms unless given by him from the stage.

Waiting

Members confirmed the decision of the executive committee (reported on page 18) to suspend judgment on the claims of the Cinema Managers' Federation and the Cinema Managers' Association. An amendment calling for recognition of the C.M.F. was defeated on a vote.

Ginger Rogers, Don Loper and Joe Lilley get together on one of Gershwin's numbers in Paramount's LADY IN THE DARK

TRADE UNIONISM NO BOGEY TO SUSSEX

Calm About the Managers' Organisations

SUSSEX Branch came to no definite decision at its monthly meeting at Brighton regarding the rival claims of the Cinema Managers' Association and the Managers' Federation. There was a much smaller attendance than usual at the meeting, which was presided over by A. J. Sadler, chairman, and ultimately it was decided to leave the matter in the hands of the two delegates to General Council—Mr. Sadler and Coun. R. E. Richards.

Reporting on the General Council proceedings the Chairman said it seemed fairly clear that whereas the C.M.A. was sponsored by the N.A.T.K.E. the C.E.A. had given its blessing to the M.F., but at the same time headquarters had made it clear that it had no power to do other than refer the question to the individual branches and go by the branches' decision.

Why a Preference?

In the subsequent discussion there was a feeling expressed among the members that the General Council, having given its blessing to one organisation, the members were entitled to know why this course had been taken.

Mr. SADLER said he could give no official explanation, but as he understood it there was the question of "serving two masters." There were some who thought that if a manager became a member of the same trade union as that to which his staff belonged, it would obviously have an effect on the control.

A member pointed out that if at the back of the General Council's mind there was a question of recognising trade unions, it might well be said that the C.E.A. was a trade union.

R. BRIGGS (vice-chairman): Is this meeting large enough to discuss an important matter of this sort?

Mr. SADLER: The General Council has referred it to the branches. I can only report to you in accordance with the wishes of the Council.

Fear of the T.U.

DAN BENJAMIN said it was purely a question for the managers. Supposing, he said, the N.A.T.K.E.-sponsored body got 80 per cent. membership and the Federation 20 per cent. in an area, obviously the bigger organisation had got to be recognised.

G. STEVENS: At the same time it doesn't do away with the question of the recognition of trade unions, for the whole thing revolves on this question. After all, what is there to be afraid of in recognising trade unions? Trade unions in this country have done a vast amount of good. I do not think the circuits or anybody else have anything to fear.

Mr. BENJAMIN pointed out that there were different grades in all trade unions. In the Industry there was an analogous position on the technical side. There were chief operators and rewind boys—they could not belong to the same trade union.

A MEMBER: "It is not a question of money, it is a question of position."

At this point a suggestion was made that the question should be deferred so that the matter could be discussed by a larger gathering of members, but ultimately it was decided for the present to leave it in the hands of the two delegates.

Earlier Meetings

On the suggestion of Archie Glen, Eastbourne, it was decided to bring forward the time of the branch meetings to enable members in more distant parts of Sussex to get back in time to open their kinemas.

The C.T.B.F. Ball

A. J. Sadler said that plans for the big C.T.B.F. ball at the Regent, Brighton, on Tuesday, November 2, were going rapidly ahead and the Association were again grateful to Mark Ostrer for the free use of the Regent and to general manager Geoffrey Foster for his hearty co-operation.

Barry Rejects S.O.

By a majority vote of two, Barry Council has rejected a proposal for opening kinemas on Sunday.

During debate, Ald. W. H. Butcher said that war time conditions had been aggravated at Barry by the loss through fire of the Memorial Hall. Sunday kinemas, in his judgment, were infinitely more desirable than seeing young people walking aimlessly up and down their streets on a Sunday night.

Because of the absence of six members, notice was given of a motion to rescind the resolution at the next meeting.

Joseph Cotten and Orson Welles in JOURNEY INTO FEAR (RKO-Radio) reviewed in this issue.

Ann Miller and John H... Columbia's WHAT'S COUSIN ? reviewed th...

WORLD WIDE PUBLICITY FOR REPUBLIC FILMS

Speaking at a Republic Studio Executive Conference recently, Herbert J. Yates specified concrete examples of the increased playing time which the company's product has received during the past year.

Mr. Yates stated that the studio's de luxe productions are to be supported next season by an advertising allocation of unprecedented proportions. This will entail extensive poster advertising throughout key cities, as well as a vast increase in newspaper and magazine space requirements.

The studio will continue its result-producing build-up of Roy Rogers, which has already been described as the greatest single personality campaign—excluding any mention of specific pictures—in the history of the Industry.

This increased advertising allotment will run parallel with Republic's policy, clearly apparent from recent British Lion releases, of producing a greater number of pictures in the "A" category, and generally stepping up the shooting budgets on its higher grade films.

Food Summonses against G.-B.

A summons which alleged that G.-B. failed to keep accurate records of meals and hot beverages served in the café of the Gaumont Palace was dismissed at Chester on October 15, but defendants were ordered to pay 4s. costs and £2 2s advocate's fee.

There were also summonses against the café manageress, Mrs. Dorothy Wilson, for making a statement false in a material particular as to the quantity of butter, margarine, cooking fats and cheese obtained for the café and failing to keep accurate records. She was fined £2 in respect of one summons and was ordered to pay 4s. costs on each of four other summonses.

On behalf of Mrs. Wilson it was stated that she had had to contend with many staff difficulties and that inaccuracies had crept into the returns.

For G.-B. it was stated that they relied on their manageress and had taken every step to comply with the law.

Darlington kinemas start Sunday opening on November 21, 1943. Two performances will be given at 4.30 to 9.30 p.m. The programme will be different to the current week-day programme.

WAR OFFICE CANNOT REQUISITION

A statement which is to be of special signi... importance under prese... conditions was made ... Office representative t... port (Monmouthshir... Committee.

The Committee had been considering Sund... and had ruled that if S... ing was considered nec... the War Office should d... matter direct, and not ... the option of the W... mittee. The Committe... decided to inquire whet... Office had any power ... tion" kinemas on Su...

The Watch Committ... been informed that th... has no power to execu... tions" of kinemas for ... formances.

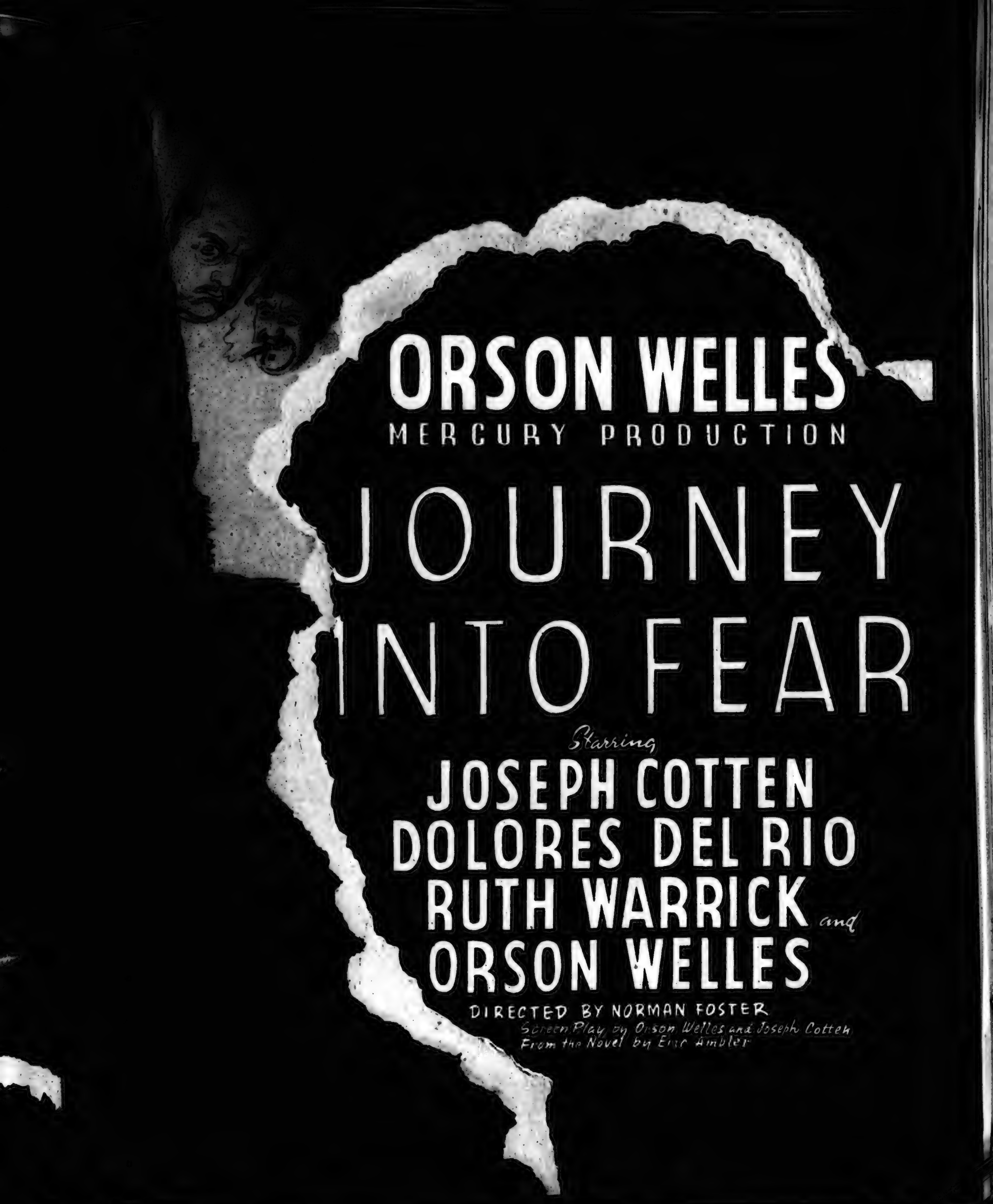
The Committee is s... that the matter is one ... be dealt with directly ... Office!

Perry Bar ... Club Ope...

The latest addition ... National Cinema Cl... and Girls is the one ... Barr Odeon, Birmin... was inaugurated by ... Burns on October 2.

Prior to the initial ... 500 forms had been ... while during the e... there was a steady str... be club members. A... tive estimate Manage... the membership at fu... can only be describe... successful start.

On the opening nig... Dive" at the New ... Manager G. H. Blackb... guests Admiral Sir Rob... other high ranking na... squadron of Sea Cadets ... theatre, where they sa...


ORSON WELLES
MERCURY PRODUCTION
JOURNEY
INTO FEAR
Starring
JOSEPH COTTEN
DOLORES DEL RIO
RUTH WARRICK and
ORSON WELLES
DIRECTED BY NORMAN FOSTER
Screen Play by Orson Welles and Joseph Cotten
From the Novel by Eric Ambler

Continued from page 35

Destroyer

Columbia. American (U). Directed by William A. Seiter. Featuring Edward G. Robinson, Glenn Ford and Marguerite Chapman. 8,947 feet. Release not fixed.

SPECTACULAR, rollicking sea-war romantic comedy drama, set in the Pacific, illustrating through the staunch patriotism of an old-timer the meaning of value of tradition. The story, which culminates with a rousing encounter between a lone destroyer and a Nazi submarine, covers practically everything, and Edward G. Robinson, admirably and shrewdly cast in the leading rôle, sees that its many thrilling, amusing and lofty facets are vigorously co-ordinated and illuminated.

Good supporting teamwork and showmanlike direction and presentation effectively round off first-class popular adventure entertainment. Very good general booking.

Story.—" Boley," chief petty officer who had served in the last war on the *John Paul Jones*, a famous destroyer, helps to build *John Paul Jones II*, his beloved ship's successor. The boat is launched shortly after America's entry into the war and Boley persuades Lieutenant Commander Clark, the friendly skipper, to take him on. Boley has his old rank, but fails to move with the times, nor can he hit it with Mickey Donohue, a young petty officer.

Mary, Boley's attractive daughter, falls for Mickey and tries to heal the breach between youth and age, but is unsuccessful, and before long Boley is demoted for striking Mickey. The *John Paul Jones II* develops teething trouble during her trials, but, in spite of the fact that Boley distinguishes himself during a boiler-room explosion, the crew blame him for the ship's ill-luck. They all demand a transfer, but Boley shakes them up by telling them how the great *John Paul Jones* behaved when everything appeared to be against him. He follows up his pep talk with deeds during an attack by the Japs—he is mainly responsible for the sinking of an enemy submarine—and then reluctantly but wisely says goodbye to the sea. Mickey and Mary marry.

Acting.—Edward G. Robinson contributes a virile yet accurately and carefully graduated study as Boley. Marguerite Chapman and Glenn Ford make the most of the conventional love interest as Mary and Mickey, and Edgar Buchanan does good work in a well-drawn character comedy rôle.

Production.—The tale puts John Paul Jones, the famous American Admiral, on a higher pedestal than Nelson, but with all its pardonable national bias, it promotes clean, amusing, exciting, up-to-the-minute outdoor romantic melodrama. Moreover, it colours its crowded action with sentiment of the right sort. In other words, true blue is the primary pigment of its lofty and exuberant pattern. Title and star values are, of course, obvious. So is its appeal to youngsters of all ages.

Points of Appeal.—Virile, straightforward story, inspiring patriotism, pleasing romantic touches, rousing spectacle, showmanlike climax, intriguing title and obvious star values.

Let's Face It

Paramount. American (U). Directed by Sidney Lanfield. Featuring Bob Hope, Betty Hutton and Joe Sawyer. 6,881 feet. Release not fixed.

DIZZY army comedy musicale, elaborately adapted from the Cole Porter stage success, tabulating the many troubles which descend on a resourceful and not too scrupulous soldier and his two easily-kidded pals when they enter into a scheme, finanaced by neglected wives, to make three philandering husbands jealous.

The main action takes place some distance from the barrack room and square, but although the background has variety, and there are one or two really good gags, more laughs spring from the spontaneous fooling and wisecracking of Bob Hope than from technical tricks or the script. Still, it gets there just the same—it's a good one-man show—and is a push-over for Hope fans. Obvious star comedy bet for the masses, family and troops.

Story.—Maggie, Nancy and Cornelia, three middle-aged and neglected wives, have a suspicion that their respective husbands are planning to entertain young girls at Cornelia's country house and immediately decide to give their wayward better halves a taste of their own medicine. Their plan is to hire three male escorts, get to the house first and cause their spouses both surprise and jealousy.

Jerry, an impecunious soldier with an ardent girl-friend, is approached and agrees to play ball for three hundred dollars and bring two friends, but does not tell his associates the truth about the money side of the transaction. The stage is then set, but trouble starts when Winnie, Jerry's girl, gets inquisitive, and Jerry busts up a jeep, thereby encouraging the wrath and enmity of his sergeant. However, all comes hight, or nearly right, for the boys, following their lucky capture of a German submarine.

Acting.—Bob Hope works hard and wisecracks effectively as Jerry—he knows all the answers—and Betty Hutton is a tireless and exuberant Winnie. Zazu Pitts, Eve Arden, Phyllis Povah and Joe Sawyer are willing stooges in direct support.

Production.—The story is somewhat sketchy, but it manages to punctuate its erratic development with a number of good gags. The brightest are the scenes in which Jerry and his pals act as Siamese twins to prevent lone assaults by their temporary girl friends, the runaway Jeep sequence, and the crazy submarine capture grand finale. The rest of the running time relies mainly on Bob Hope for its laughs. Happily, he is usually able to oblige. There is an occasional tune, but songs are not the show's strong suit. Its substantial sheet anchor is its star's personality, performance, popularity and pull.

Points of Appeal.—Versatile and spontaneous fooling by Bob Hope, good supporting cast, elaborate slapstick interludes, good title and terrific star pull.

Journey Into Fear

RKO-Radio. American (A). Directed by Norman Foster. Featuring Orson Welles, Joseph Cotten and Dolores Del Rio. 6,378 feet. Release not fixed.

BIZARRE espionage melodrama, somewhat pretentiously flavoured with the macabre, desoribing a young American's lucky escape from Nazi agents while making an involuntary boat trip from Istanbul to the Turkish-Russian border. The main plot, which is borrowed from Eric Ambler's best seller, is primarily a study in fear, but too many red herrings and over-elaborate detail make it difficult to follow its physical, let alone psychological, trend. Nevertheless, like everything that Orson Welles touches, it is provocative, and packs a pretty penultimate punch. It will thrill and, at the same time, exasperate the connoisseur. Out-of-the-rut proposition, principally for good- and high-class halls.

Story.—Howard Graham, a young American armament expert, arrives in Istanbul, together with his attractive wife Stephanie, to advise the Turkish Government on a new gun lay-out. He leaves Stephanie to visit a cabaret and is persuaded by a magician to assist in the presentation of an illusion. The magician is mysteriously shot and Howard is interrogated by Colonel Haki, head of the secret police. He is later informed that the Nazis are out to get him and that he has just had a lucky escape.

He is then hastily put on a cargo boat that is sailing for the Turkish-Russian border. He is naturally concerned for Stephanie's safety, but is assured that she will follow by train. During the voyage a number of menacing and threatening people get into conversation with him and shadow him. The most sinister are Muller, a confessed Nazi spy; Banat, a mysterious, bespectacled gentleman; and Kuvetli, a Turkish agent; Josette, an alluring dancer, and Gogo, her partner, are others. Murder is committed, but the boat docks without serious harm coming to the nerve-wracked Howard and he finds Stephanie waiting for him at the principal hotel. Before long Banat, Muller and Haki arrive on the scene. There is a showdown and the gun-play that follows on a dizzy cornice in a storm clears the air.

Acting.—Joseph Cotten falls a little short of demands as Howard. His registration of [illegible] is too limited. Orson Welles impresses when ever given the opportunity as Haki, [illegible] Warwick is an attractive Stephanie, [illegible] Dolores Del Rio makes the best of a small [illegible] as Josette, but the most impressive [illegible] comes from Jack Moss as Banat, and [illegible] Barrier as Kuvetli.

Production.—The story opens with promise and directs its weird and sinister assortment of characters to the boat with no lack of ingenuity, but during the ominous [illegible] excessive concentration on atmosphere and detail clouds both its development and purpose. The temptation to promote a psychological artistic thriller is, however, conquered and the action reverts to dry land. The grand finale, if not completely coherent, at least carries a mighty punch. The whole is, to say the least, unusual and, up to a point, breath-taking espionage.

Points of Appeal.—Exciting basic theme, good cast, intriguing title and Orson Welles.

True to Life

Paramount. American (A). Directed by George Marshall. Featuring Mary Martin, Franchot Tone and Dick Powell. 8,442 feet. Release not fixed.

NOVEL domestic comedy, with a radio background and occasional music and song, recounting the adventures of two young script writers who become peeping Toms to get material for a new family series, and, in spite of a threatened libel suit, ultimately to their victims, as well as themselves, a good turn. The story set-up is not only original but human, and good casting, atmosphere, dialogue and direction quietly emphasise the many clean, wholesome, entertaining and ingratiating qualities. Ideal popular and family hall fare; very good light booking.

Story.—Fletcher Marvin and Link Ferris, young writers of a series of domestic plays sponsored by Sudsy Suds, find themselves getting stale and set out independently in search of fresh material. Link, who poses as a down-and-out, finds lodgings with the Porters, a working-class family. Bonnie, the elder daughter; Pop, who fancies himself as an inventor; Clem, the budding medico small son; and Twips, the adolescent young daughter, take to Link, but Jake, the worthless uncle, is sceptical, while Mom definitely believes their guest is an incorrigible waster.

Link manages to hang on and acquire good copy, but complications start to pile up when Fletcher bursts in and tries to create a romantic diversion by posing as a dude and making a play for Bonnie. By this time Link is in love with Bonnie and rivalry soon results in the deception being unmasked. Jake persuades the Porters to sue for damages, but a last-minute twist leads to a happy final break-cast and in Bonnie selecting her true mate.

Acting.—Mary Martin, who, incidentally looks and speaks more like Jean Arthur every time she visits the screen, turns in a natural performance as Bonnie; Dick Powell and Franchot Tone contrast effectively as Link and Fletcher, and Victor Moore is a tower of strength in the comedy rôle of Pop. No fault can be found with the supporting cast, either.

Production.—The play borrows some of the best situations from established domestic comedy, farce, romance and musicale, and blends them into novel, amusing and particularly friendly screen entertainment. True, it takes a little time to get into its stride, but the adroit exploitation of its human angle coupled with particularly good characterisation and dialogue, makes the wait well worth while. Although it is of the family and for the family, it is darned good all-round entertainment. The neatly interpolated tunes are a happy makeweight. But why in the name of heaven the " A " certificate? It is entirely free from malice or vice.

Points of Appeal.—Good, novel, human and ingenious story, excellent characterisation, warm family atmosphere, bright by-play, showmanlike musical asides, strong feminine angle, good title and obvious star values.

tinued from page 3

etails of .B.P.C. ension Plan

25 (male) or 30 (female) or were under 45 (male) or 40 ale) when they commenced ionable service with the com-

Eligibility of employees

the age limit receives par-ar consideration so that mem-who have given the greater of their business lives to the oration will be entitled to full fits.

ual contributions paid by A.B.P.C. ecially appointed trustees will be ted in gilt-edged securities, consti-a trust fund to finance the e. This will be managed by a ittee of two employee and three any nominees. Once a contribution id over to the trustees it becomes ly separated from the Corpora-assets; and no portion of the trust can ever be returned to A.B.P.C. t if the fund's activities came to an nd a small surplus remained after enefits due to every surviving mem-ad been satisfied in full.

od of Calculation

sions will be payable to men who in in the Corporation's employ at ars of age and women at 60, and ose who retire at those ages who a minimum of 20 years' pensionable e. The retiring pensionable salary e calculated on the average amount member received during the pre-g ten years, with a peak of £1,500 r. Then the pension will be com-at the rate of 1½ per cent. of the nable salary for each year of ser-p to a maximum of 50 per cent. ales and 37½ per cent. for females. example, a male member retiring after 30 years' pensionable service have earned a total of £4,800 his last ten years. His pension-salary would thus be reckoned 80 a year; his pension would be r cent. (that is 30 times 1½ per or £216 a year.

ervicemen

cover employees now with the the full period of their enlistment e credited to them for pension pur-when they rejoin the Corporation. employee leaves or dies before ng the pension age nothing is pay-o him or his estate. "It is hoped he fact that no pension contribu-are sought from members will them free and able to make their rrangements for the protection of dependants by life assurance," the ors state. Attractive assurance stions may be submitted to mem-ater.

anency of the Plan

Corporation's statement points "The fund, being of a non-con-ory type, is obviously dependent s continued existence upon the enance of contributions by the yer.

pon this point, the rules contain the ent that it is the intention of the yer, so far as circumstances from o time permit, but without incurring liability in this respect, to make contributions as may be required der to secure the objects of the

he rules further provide that in spite t expressed intention the employer at any time cease to contribute, in that event, it will be for the ittee of the fund either to bring nd to an end or to continue to ister it subject to such revisions rules as the actuary may advise. form of rule is commonly adopted sion funds, as no prudent employer be expected to enter, especially in exceptional times, into an abso-binding contract to continue to bute for an indefinite period."

ntinued at foot of next column

Sgt. Ben Washer, Sam Goldwyn's publicity representative who is over here in connection with presentation of the O.W.I. American stage show THIS IS THE ARMY. He is photographed with Arthur Dent, Goldwyn personal representative

INTERNATIONAL'S THRILLER

"Hitler—Dead or Alive"

The first American production to be acquired by International promises to be one of the most sensational film attractions shown in this country. It is "Hitler—Dead or Alive," which stars Ward Bond, with Warren Hymer and Paul Fix, supported by Russell Hicks, Felix Basch and Dorothy Tree.

The picture tells the story of three American gangsters who accept the offer of one million dollars by an American for the body of Hitler—dead or alive—and has, it is claimed, more punch than all the other anti-Nazi films ever made.

They say these are the most thrilling and entertaining 71 minutes the screen can provide for an audience, a grand climax is built up when the gangsters track Hitler to his lair.

The Trade show will take place at Studio One at 10.45 a.m. on November 5, 1943 (Guy Fawkes Day).

Nearly 19,000 Attend Oldham S.O.

Oldham chief constable last week reported that increases in admission prices had not affected the attendances at kinemas which opened on Sundays.

At the 13 local kinemas there was accommodation for 15,476 persons. Two performances were given and the average Sunday patronage was 18,800. The Watch Committee has granted a six months' renewal of the Sunday licences.

Continued from column 1

Details of the scheme are now being circulated to employees; rules are being submitted to the Inland Revenue authorities for approval; and although some weeks may elapse before the organisation is complete, there is no apparent difficulty in making the fund effective from September 1, 1943, and the Corporation is starting its contributions as from that date.

Continued from page 3

U.S. PRODUCERS REJECT FILM RECIPROCITY

animously, that the quality standard is the only type of barrier to which our American films should be subjected, in order to do business in world markets.

"Will the free flow between nations of the powerful 'intangible,' the motion picture, be given consideration in the conditions that will surround the framing of the peace? The American Industry hopes so."

Films on the Peace Table

The report appears to indicate that considerable pressure will be used to secure the abolition of reciprocal arrangements for film interchange.

It continues:

"It seems virtually certain that the agenda of the peace-making will embrace the endeavour to assure fair conditions and circumstances in other activities such as mining, agriculture, oil, steel, air transport, and various other economic aspects of the modern world.

"Many students of the situation believe that comparable attention and efforts may well be devoted to the motion picture, which may fairly be said to have proved itself a necessary instrumentality in the successful prosecution of the war, and which promises to be equally significant in the coming era of peace.

"The endeavour to assure that foreign markets in the post-war period shall be reasonably free of access for our films should be, and is being recognised to-day as one of the imperative calls upon the best intelligence of the American motion-picture industry."

Many Competitors

As stated last week, competition from abroad, especially Great Britain, is viewed with some apprehension.

"If the fight should prove to be an unfair one, Hollywood may find itself dependent almost wholly upon its domestic U.S. market to keep on a sound financial basis, the situation is certainly one to generate judicious, skilful, and determined post-war planning."

Not only Great Britain but Soviet Russia, Sweden, Switzerland and the Latin-American countries "are girding themselves to give the American Industry its greatest competition for post-war film sales."

Britain's Progress

"If some of the British films made during the past year under unfavourable conditions may be considered samples of how the British technique of film production is progressing, then the British bid fair to become our greatest competitors in the film markets of the world," Golden predicts.

He adds: "Entering the British Industry recently have been powerful interests who are determined that British pictures shall be shown throughout the world. These interests are well financed, and their prospects of reaching the envisaged goal look brighter now than ever before in the history of Britain's motion-picture Industry."

Argentina Competes With U.S.

United States film companies may soon be forced to produce pictures in Argentina, in view of the improved quality of Argentina's own productions, declared John Nathan, managing director of Paramount Pictures for Argentina, Chile, Uruguay and Paraguay, in an interview with Reuter in New York.

The local competition is making it exceedingly difficult for American films to maintain their showing, he said.

The Licensing Sub-committee of the Dover Food Control Committee have refused an application by A.B.C. Cinemas for catering licences for the Granada and Plaza on the grounds that the facilities are unnecessary.

Gracie Fields and Monty Woolley in HOLY MATRIMONY (20th Century-Fox) which is having a successful premiere run at the Tivoli, London

"IT WILL SURPRISE
WHO HAVE LIVED T
TREMENDOUS YEARS
THE FIRST TIME,
ORDER, WHAT HA
WHY" . . . . .
SAID ABOUT WH
DONE AND HOW
WHICH WE COULD
SAID ABOUT

Winston Churchill

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'KODAK' NEGATIVE FILMS

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lylott touches-up Leni Lynn's make-up while Will Fyffe looks on. n Rogers is directing them in the British National-Fred Zelnik production HEAVEN IS ROUND THE CORNER

Canterbury Tale" Location Completed

THE PRODUCTION UNIT

The Canterbury and other East Kent location work on "A Canterbury Tale" has been completed. Director Michael Powell and the unit have returned to Denham, preparatory to starting studio interiors in a week's time.

Most of those working on location will continue in the studios. As at present constituted, the studio unit is as follows:

Production manager, George Maynard; 1st assistant director George R. Busby; 2nd assistants, John Arnold, George Aldersley; runner, Parry Jones; continuity, Pat Arnold with June Able; camera lighting, Erwin Hillier; camera operator, Cecil Cooney; assistant operator, Eric Besche; production designer and art director, Alfred Junge; make-up, George Blackler; portrait stills, Fred Daniels; stills, Ian Gibson-Smith; production secretary, Pat Smith; editor, John Seabourne; assistant editor, Roger Cherrill; music Alan Grey.

F. SUPPORT FOR VERA LYNN

ge Crowd Scenes at Teddington

progress continues to be ed in the shooting of Ben Henry's latest for Columbia British, in the Night" now in its k at Teddington. Shooting the first half of the prised back plate projects and retakes, but inactivity was seen during half of the week, when e of Stage Two, depicting us West End hotel, occumembers of the cast—Vera Donald Stewart, Phyllis and Frederick Leister, with large crowd scenes, o action.

prise element was the ce of the R.A.F. Dance hich comprise the cream West End dance band s.

rantees great support for n in her song numbers. g on the hotel ballroom ert sequences will include e artistes and also Mary d Richard Murdoch.

wny Pipit" at lerton Park

o-Cities-Bernard Miles unit Tawny Pipit" was busy at Merton Park, with co-Bernard Miles and Saunders and associate Herbert Smith, mainly p shots with the major sequences.

volves the construction in io of faithful reproduche country location, such hide," from which the ts and progress of the Pipits" are watched by tic villagers. Rosamund pears in most of these

"HENRY V"

Opening Scenes Filmed

Last week Laurence Olivier completed the opening sequences of the Two Cities-Laurence Olivier production, "Henry V."

Cameras turned on the same set as the previous week, a vast one and involving action shots from many unusual and tricky angles. Leslie Banks, as Chorus, and Ernest Thesiger, as French Ambassador, appear in this sequence.

Bob Krasker and Jack Hildyard, responsible for the fine work which has received so much praise on the Two Cities' film, "The Lamp Still Burns," are again together behind the cameras on "Henry V."

JESSIE MATTHEWS' NEW PICTURE

"The Mouse" Starts Nov. 8

THE next British National production "The Mouse," goes on the floor at Elstree on November 8, after the completion of "Heaven is Round the Corner."

In this British National-Wallace Orton production Jessie Matthews returns to the screen after an absence that has been much too long for the liking of her many thousands of admirers. She appears as a suburban girl who finds herself the possessor of a fortune left by a miserly uncle. Beatrix Lehmann and Winifred Shotter have leads in the picture, which John Harlow will direct, and John Stuart is Jessie's leading man, playing a detective who takes upon himself the job of looking after Jessie following the mysterious death of her uncle. Joss Ambler is also in the cast.

Hiscott's Progress

Elizabeth and Leslie Hiscott have an Anglo-American story in "The Golden Road," exteriors of which have already been filmed, with Brenda Bruce and Donald Stewart. Interiors start following completion of "The Mouse."

A New Team

Will Fyffe has now completed his rôle in "Heaven is Round the Corner," but the team of Fyffe and Leni Lynn is likely to prove so successful when the picture is publicly shown that it is probable that British National's new singing sensation, Leni, will be starred with the famous Scottish comedian in a further subject or series of subjects.

Last week Leni Lynn, Peter Glenville, Marcel de Haes and Magda Kun were appearing in the Parisian sequences under Maclean Rogers' direction. Rogers speaks fluent French, having spent a considerable time in Paris after the last war, and his knowledge of the language did much to comfort radio star Marcel de Haes, making his first screen appearance in the picture, for Rogers was able to direct him in his native tongue, French, and so overcome his early camera nervousness. De Haes has a fine rôle in the production and his likeable personality should ensure that he will be increasingly in demand with film producers.

The week started off in a big way with a crowd scene in Rosmond's Night Club in Paris with Leni as one of the Cabaret attractions. Fred Zelnik, producer on the film, believes that in Leni, British National have not only a great singing personality, but also a great actress and one of the most important discoveries yet made by a British production company.

For Early Showing

"The Shipbuilders," which has still to have a Kennedy Russell musical accompaniment provided and also an opening commentary, should be ready early in December, while "Old Mother Riley Overseas" is also ready for dubbing, Percival Mackey being busy on the music for the new Lucan and McShane comedy. Donald Taylor, of Strand, reports good progress with "Battle for Music," the dramatic story of the London Philharmonic which includes such celebrities as Jack Hylton, Dr. Malcolm Sargent, J. B. Priestley, Constant Lambert, Sir Adrian Boult and practically every concert artiste known to the public.

"FRONT LINE" VILLAGE SETTING FOR "THE WAY AHEAD"

Recent scenes in "The Way Ahead," the Two Cities film of Army life, under the direction of Carol Reed, have dealt with "street fighting" under conditions that made for the greatest amount of realism possible.

A particularly successful set designed by David Rawnsley was that of a ruined village where the seven central characters under David Niven finally come to conclusions with the enemy. At times "live" ammunition was used to add to the dramatic effect.

In and out of the ruined houses the "seven" have fought their way over piles of rubble, blocks of stone, up stairs and down. The camera, protected from the volleys of dust, has several times been flat on the floor to get one of the taut, tense close-ups; and the actors, including Stanley Holloway, Raymond Huntley and Leslie Dwyer, must have suffered much discomfort from the clouds of dirt and dust that the scenes demanded.

Later sequences will show exciting ship-board scenes, for which much preparation is now going on at Denham.

A lighter note was introduced by the "relatives tea-party" at which Penelope Ward, Eileen Erskine and Esme Cannon were present. This was a scene in a smart café, where the wives, sweethearts and sisters of the "regiment" meet every month to decide what parcels will be sent out to their men.

WEEKLY WORKERS AT STUDIOS

Outstanding Points Settled

A meeting held on Friday last between the British Film Producers' Association Labour Subcommittee and members of the N.A.T.K.E. was able to settle all outstanding points on the agreement regarding weekly workers.

Copies of the agreement were initialled and exchanged, and ratification by the parent bodies is now all that is needed to bring the settlement into being.

John Mills to Star in New Gainsborough Film

"BLUE FOR WATERLOO" AT ISLINGTON

AT Islington this week Sidney Gilliat begins direction on a new Gainsborough film with John Mills starring, "Blue for Waterloo," with Maurice Ostrer in charge of production and Edward Black producing. Gilliat directs his own script, with Stewart Granger (this time cast as "the other man" instead of the hero) and Alastair Sim in a kindly doctor rôle. Joy Shelton has a featured part as John Mill's wife, with Leslie Bradley, Alison Leggatt, George Carney, Beatrice Varley, Anna Konstam and Vera Francis in strong supporting rôles.

The idea behind the writing of "Blue for Waterloo" is the problems facing young married people separated in war time. John Mills plays Jim, a young soldier whose married life goes wrong while he is away in the army. His sister spitefully writes to him warning him that Tillie, his wife, has been seen about with Ted Purvis (Stewart Granger), the local lady-killer and a thoroughly unpleasant young man. Jim, who feels that all this may be his fault because they have disagreed during his last leave on the question of having a family in war time, breaks camp without leave and returns to London.

The action of the story is set partly against the grim background of Waterloo Station at the time of the heavy raids, and partly in the mean neighbourhood surrounding the station where Tillie lives with her mother-in-law. When Jim arrives in London he is arrested by the Military Police, who are sympathetic but firm in their determination to send him back to his unit under escort. Jim breaks away, and throughout the twenty four hours covered by the action of the film the tension mounts as the desperate young soldier dodges the police, having many narrow escapes as he combs his home district for traces of Tillie, who is out with Ted Purvis for the day.

The amazing courage of the Londoner during the blitz, the intimate and human problems facing the ordinary family in war time, and the excitement of a man hunt through the great terminus and the surrounding streets, provides Sidney Gilliat with a fine screen subject.

Shooting began on Monday on a set representing a popular public house near Waterloo Station where Stewart Granger and Joy Shelton appear in a number of scenes.

Carla Lehmann who, as an American girl in the George King production CANDLELIGHT IN ALGIERS, aids the escape of British prisoners of war (British Lion)

EALING AS BEAVER CLUB

"Fiddlers Three" Pards

The most hilarious of many amusing scenes shot during the current week on Michael Balcon's new musical, "Fiddlers Three," featured Tommy Trinder and Sonnie Hale with beards and shaggy wigs—representing a year's hirsute growth—arriving in a packing-case at the Royal Temple of Ancient Rome. Mistaken for Druids, they have been captured at Stonehenge by a Roman garrison there and sent over to await Nero's pleasure. They are received by one of the priests (Robert Griffiths), who conducts them to the room in which they are to be interned.

Frances Day and Francis L. Sullivan (as Poppæa and Nero) made their first appearance before the camera this week in another laughable sequence in which Tommy and Sonnie are to be sacrificed to Mars. Sonnie, as "the professor," an erudite sailor, earns them a reprieve, however, by remembering his ancient history at the last moment and making some remarkable "prophecies" concerning the Emperor's personal horoscope. Tommy and Sonnie are thereupon elevated to the position of court soothsayers. Some of the film's funniest moments will show their antics in trying to live up to the job. Elisabeth Welch as lady-in-waiting to Poppæa, and Ernest Milton as the court tailor appeared in other scenes this week. Russell Thorndike as the High Priest and Eadie Palfrey as Nero's astrologer were also featured.

PORTABLE W.E. SOUND FOR AFRICA

A "Q" portable Western Electric sound channel is being sent out from Merton Park to Africa with a crew of three, including Al Rhind, head of Merton Park recording department. The boys spent last week submitting themselves to no fewer than 13 innoculations. They expect to be away about four months.

Incidentally, the same "Q" channel was recently rented for the film "Tawny Pippit"—but with a different crew, having Charlie Tasto at its head.

This Two Cities unit will be shooting at Merton Park from October 20 to October 30.

RKO-Radio Progress

"EPITAPH FOR A SPY"

With approximately two weeks remaining for shooting on the new RKO-Radio production, "Epitaph for a Spy" (tentative title), the unit is currently engaged on the village street composite comprising the interior and exterior of a café and a chemist shop. James Mason as the young refugee doctor, Ivor Barnard as the chemist, Valentine Dyall and Anthony Shaw are the principals in these sequences—stated to be among the most dramatic in the film.

Later this week co-directors Lance Comfort and Max Greene move on to the water scenes in the film, which depict romance between Mason and Clare Hamilton, and grand comedy with Raymond Lovell and David Ward as the participants.

Prisoner of War

Sergt. Colin Charles Gardener, R.A.F., who before the war was a studio make-up artist, is a prisoner of war in Germany. He was reported missing from air operations over a month ago. His wife has heard from him saying that he is fit and being treated well. He joined the R.A.F. in 1940.

MACABRE SCE... SHOT BY FRANK LAUND...

"2,000 Wome...

WHEN three airmen ... of th... night sky, ... hares to av...id questing ... lights, and seek sanctuary ... women's internment ca... have first-rate drama. Thi... current actio... in Gainsb... "2,000 Women," which ... Launder is directing.

James McKechnie, Reg... dell and Bob Arden are th... survivors from a crashed ... in France who are hid... Phyllis Calvert, Patricia R... Kent and Anne Crawford ... ternees.

Launder stages a macabre ... in a small attic, packed ... hidden French wine and ... space occupied by a water ... where the three men hide ... time playing cards with the ... as a table.

Jack Cox's camera noses ... to reveal a fourth card ... German sergeant strangled ... boys when he discovered ... presence in the camp. S... uniformed corpse sits pro... at the table. Occasional... players jog it accidentally ... body slumps forward gro... across the card game, ... McKechnie and Purdell to p... at German table manners.

Art director John Bryan ... ing a survey of a West C... resort for a possible location ... by this English town bec... French watering-place trans... by the Germans into an int... centre.

OXFORD UNIVERS... FILM PRODUCTI...

"Sentimental Journe...

The term's programme of O.U.... cludes the showing of "Les Ro... "The End of St. Petersburg," ... and Reality," "Secret Agent" ... "A Sentimental Journey."

The last of these is a produc... Oxford undergraduates. It was ... by P. Brook, of Magdalen ... during this summer. Exteriors ... in Oxford, Abingdon, Woodst... bury and other places. Some ... interiors were shot on the set ... Gielgud's present London pro... Congrieve's "Love For Love."

Profits on the première perfor... "A Sentimental Journey" go ... Stalingrad Hospital Fund. The ... goes to Cambridge for a sec... later it is passed to London for ...

Next Trinder Subj...

Tommy Trinder's next ... for Michael Balcon will ... a film cavalcade of the ... torian music-hall, based on ... of comedian George Leybourne ... entitled "Champagne Ch... Cavalcanti will direct.

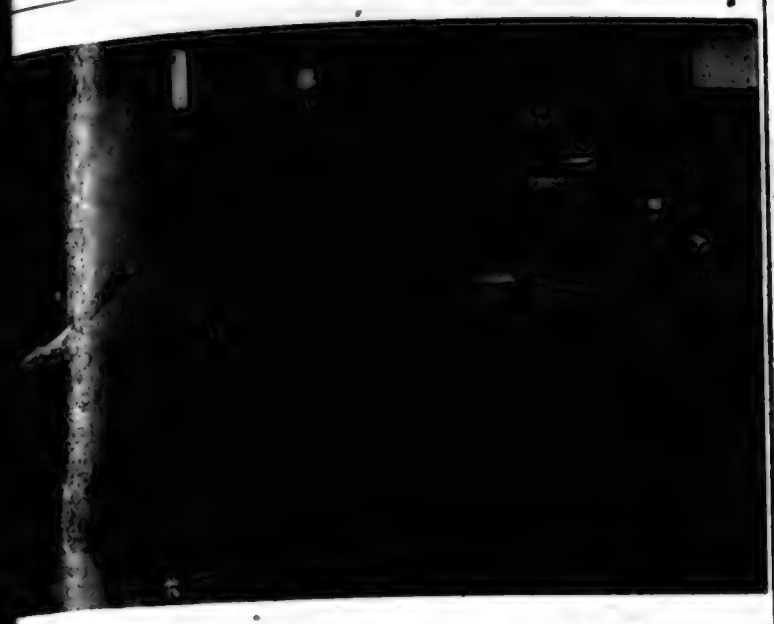
Change of Addre...

Signet Pictures Corporation ... announces that from to-day the ... address of the company will be ... Golden Square, London, W.1. ... phone numbers Gerrard 7007-8 ...

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

ERNEST • F • MOY LTD.

CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5451



George Sanders in a scene in APPOINTMENT IN BERLIN, which Columbia is Trade showing next week

THE WEEK IN SCOTLAND

fe Managers are Active

anagers have always been to hen charity made demands on d Kirkcaldy particularly so. the town's kinemas are giving regularly on Sundays for con- lied Force charities and for hows for war time purposes, of I. shows are an added hich the managers take in dle.

of the breed is Frank W. who has had a lifetime of ork, and whose house regularly such charity events. In one high as £80 has been taken ions alone, which is no mean d a very definite windfall for ties benefiting.

ural Film Shows in Scotland

roduction of films to outlying where they have never been re was described at a Press e in St. Andrew House, Edin- st week, by Alfred Ogilvie, Librarian, at Lanark. This ork is being done by mobile ough the M. of I. and the mittee of the Scottish Libraries n. At one lonely spot close urce of the Clyde 60 people , several of whom had walked iles to the show. In Lanark- districts have been selected, will have four shows during g winter.

nburgh Film Guild

gh Film Guild opened its n season last Sunday when per- s were given afternoon and in the Caley Picture House. n opened with "Le Bonheur," tation of Henry Bernstein's

sed programmes on 16 mm. to on week nights will include Gray's "The Homes that Built."

tors are reminded that Cecil and his Scottish staff of Pathé t. Ltd., are now to be found new offices, 196, Bath Street, The telephone number is 6214 and telegrams—"Pathé- Glasgow." The change from treet has been necessitated by of space there and the need for n.

k post-war plans comprise a llite town in the Kip Valley, s, churches, kinemas and com- entres.

Hamilton Quota Default

The Roxy Picture House, Ltd., Hamilton, and Henry Maitles, managing director of the company, admitted in Hamilton Sheriff Court, on October 6, a contravention of the Cinematograph Films Act, 1938, by failing for the year commencing October 1, 1941, to exhibit a sufficient quota of British films.

It was alleged that defendants had exhibited only 1.53 per cent. of British long films, instead of their quota of 17.2 per cent.

For the respondents it was stated that the Board of Trade recognised that in these days of war small picture houses could not get such a high percentage as 17.5 per cent. The respondents had done everything they could to maintain the exhibition of high-class British films, but the difficulties at present were insuperable.

The Sheriff fined Mr. Maitles £25.

"CAPTAIN FURY" Re-presented by Renown

"Captain Fury," Hal Roach's famous production, which tells the spectacular story of pioneers in Australia, and stars Brian Aherne, Victor McLaglen and June Lang, was re-presented by Renown to the Trade yesterday at the G.-B. Theatre.

Hal Roach, long noted as one of Hollywood's finest producers, presents this dramatic, roaring adventure and rich romance of the frontier days in Australia in the 19th century, and this hand-picked cast of stars, who portray heroes and heroines of those dauntless days, are supported by such well-known players as Paul Lukas, John Carradine, George Zucco, Virginia Field and Douglas Dumbrille.

To-day Renown are showing their streamlined comedy, featuring Stan Laurel and Oliver Hardy, "Chump at Oxford."

Troops Will Require Post-War S.O.

In a letter home to a Kent newspaper, eight men from Tenterden serving with the Eighth Army, give their suggestions for the post-war development of the town. One, reminding local people that Sunday kinemas have been introduced during the war, demands that Sunday shows shall be continued in peace time with the additional attraction of Sunday bands and cricket.

NAMES in the NEWS

J. S. Palmer, who has been appointed by Odeon manager of the Metropole, Victoria, has been with the company for 4½ years, starting as assistant manager He then became manager of the Odeon, Stafford, and left to join Leicester Square as Bill Thornton's house manager. Next he became manager of the Odeon, Bristol, lastly went to Reading as manager, where for the past year he has been doing excellent work. Mr. Palmer took up his appointment on Monday last.

Mrs. L. Mears, lately appointed assistant manager at the Croydon Savoy (A.B.C.), was previously acting manager at the Rex, Norbury, but had to relinquish that post temporarily on account of ill-health.

The acquisition of the Mayfair houses by A.B.C. a few weeks ago has resulted in the promotion of **V. S. B. Coombe** to the post of circuit supervisor in the Exeter area. Starting 40 years ago with a juvenile stage team, "The Jolly Tars," at the Woolwich Hippodrome, he spent 19 years on the stage, appearing, among other parts, in Karno's famous "Mumming Birds" and touring the country. Later he took up kinema management and made a great reputation for startling exploitation while at the Walthamstow Dominion. In July, 1935, he was placed in charge of the Elephant and Castle Theatre (where he had appeared as a performer on the stage many years previously), and in 1936 won the second prize in the A.B.C. exploitation competition for "Desire." Mr. Coombe has become rightly popular during his long stay at the Elephant and has put over many astute publicity campaigns to boost his show.

He is succeeded there by **E. B. Marshall,** a recruit from the insurance world, who joined A.B.C. in 1941, and in April of that year succeeded Jack O. Ames as manager of the Old Kent Road Regal.

Following him there is his brother, **W. J. Marshall,** from the Eltham Palace. Originally in the building trade, W.J.M. has been with the company about four years, first at the Gravesend Super Kinema, then as manager of the Eltham hall from 1941, where his place is taken by **E. K. Scholtz,** who has been with A.B.C. for the past two years as assistant manager at the Beckenham Regal.

The friends of **E. A. Parker,** manager of the Norbury Rex since June, 1940, will be sorry to learn that he has been on the sick list for some time past and is still not well enough to resume office.

In his absence **Oliver McGill** is taking charge of the hall. Although he has been in the Trade only about two years, Mr. McGill has already seen service with the Odeon and Granada circuits, as well as acting for a while as assistant manager at the Plaza, Piccadilly.

New house manager at the Brixton Odeon-Astoria in succession to Claude Herold is **W. F. Harwood,** who joined the firm about two years ago at Balham and latterly has been at the Bromley Odeon.

Norman Hunt, manager of the Victory, Rochdale, has been appointed manager of the Rialto, Blackburn, following Mark Baxter, who has become general manager and director of Bury Cinematograph Co., Ltd. Norman opened kinemas at Ashton-under-Lyne and Gatley, and has been manager of the Capitol, Didsbury, and the Broadway, Eccles, near Manchester. In the last war he was commissioned in the R.A. and ran "Pop's Concert Party" in the then Sultan of Egypt's Opera House, Alexandria, being very popular in the Middle East.

H. G. L. King has been appointed to succeed Stanley Maude as manager of the Ritz (A.B.C.), Maidstone. Formerly assistant to Miss A. Grossman at the Queen's, Bayswater, where he was for 12 months, Mr. King went to Canterbury last March to re-open the Central, where he is now succeeded by E. G. Riddiford, transferred from The Perrymount, Haywards Heath.

F. W. Harrison, under manager of Gaumont Palace, Derby, is leaving to take over the management of the Palace, St. Annes, which is controlled by the Blackpool Tower Winter Gardens Co. Previously with the South Shore Theatres, Ltd., Mr. Harrison has been with G.-B. 12 months, and while in Derby under the direction of Rupert Todd he periodically featured interludes on the Compton organ.

Capt. J. H. Cheetham has taken over the management of the Royal Cinema, Middlesbrough, for the Bligh Kine circuit. The policy of staging plays, produced by the Fortescue Players, during the coming winter is to be continued.

Capt. Cheetham has had a varied experience in the entertainments world. He has produced and directed films for the Northern Film Production Co., he has been Scottish area manager for E.N.S.A., and he comes direct from a managerial post on Parry's Amalgamated circuit, Birmingham.

W. J. Seymour, manager of the Forum (A.B.C.), Bath, has been elected to the Bath Chamber of Commerce. He came to Bath in November, 1942, from Ely, Cambridgeshire.

Mrs. Edith Walters has resumed duty on the managerial staff of Warner Theatre, London, and wishes to thank her friends in the Industry for their sympathy in the death of her son, Sergeant Harold Walters, R.A.F., recently killed in a crash over Ireland.

G. Ranger, recently appointed manager of the Golder's Green Ionic in succession to F. W. Davis, returns to the London area from the Wisbech (Cambs) Empire, where he spent ten years. Previously, he had been at the Coliseum, Walton-on-Thames (where he followed Wm. Pepper), and the Kingston Kinema, Kingston-on-Thames. Some years ago he was with Eric Hakim at Cinema House, Oxford Street, W.

Harry M. Mitchell, who has been appointed assistant manager of the Regent, Sheffield, has had a lifelong experience of the entertainment business. He, his father and brother were connected with the Theatre Royal, Barnsley, burnt out some months ago, but which is being rebuilt. He came from the theatre to the Regent.

Before the last war—1910—he opened the Old Miners' Institute in Leeds as a kinema. He served in the Army nearly four years and came back on the renting side with Graham Wilcox, and later to the theatre. He had also previously been connected with "silents" at Worksop and Rawmarsh, and remembers when kiddies paid a penny admission to matinées, and, as an added inducement, each was given a halfpenny stick of rock!

Leslie V. Burns, manager of the Odeon, Wimbledon, for the past 2½ years, has left to resume a similar position at the Dominion, Hounslow. He was formerly manager of the Dominion and the Ambassador kinemas at Hounslow. During the time he was in Wimbledon Mr. Burns made innumerable friends, and his jovial manner made him very popular.

Henri de Rofe, for many years with P.C.T., Gaumont-British and Odeon Theatres, Ltd., has relinquished his position at the Alexandra Theatre, Stoke Newington (legitimate), to take up the position for United Artists as House Manager at the London Pavilion.

Brian K. M'Guigan, vice-chairman of the Northern Ireland Branch of the C.E.A., was married at St. Comgall's Church, Bangor, Co. Down, to Miss Patricia J. Burns, of Bryansburn Road, Bangor.

K

NORTHERN IRELAND NEWS

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Continued from page 17.

Bristol C.E.A. Meeting

ADVOCATES CONTACT WITH C.M.A.

be gone into thoroughly at the meeting of the branch.

The amendment was carried.

F. A. SEAL asked if there was regulation regarding the age of ettes.

He mentioned an incident where refused admission to some under see an "A" film, and was met the retort that there were girls in the house under that age.

G. H. BLACKBURN said that in the of employees under 16 he had consent of the parents to act as guardian while they were on the mises.

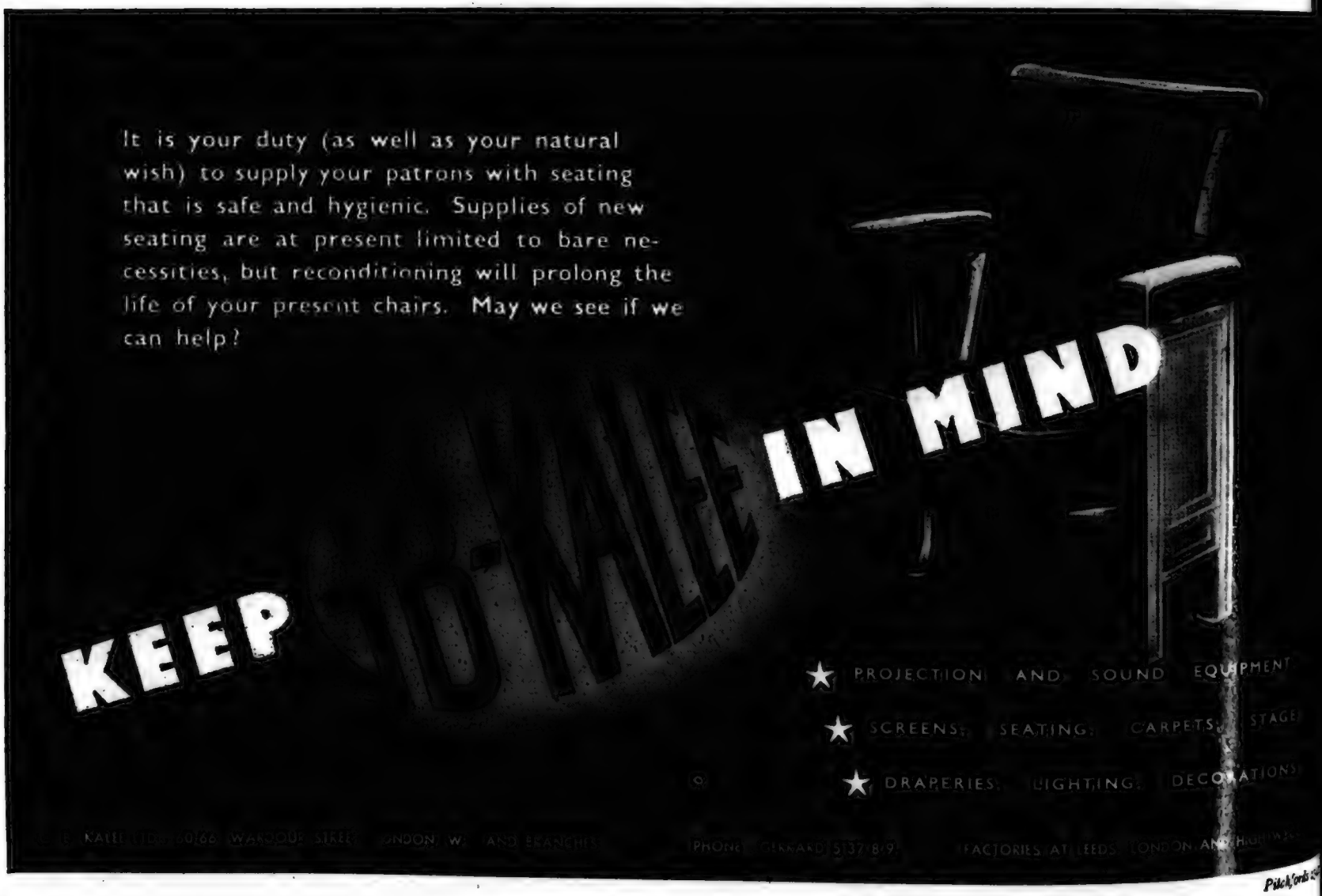
The CHAIRMAN thought that in cases it would be advisable to get consent of the parents in writing.

A Poser

A member put the following problem to the meeting: He engaged two girls as usherettes, and they gave up coupons for their uniforms. After some two or three weeks they left, and then asked for the return of their coupons. He asked what he was to do in such a case. It had been suggested that he should obtain coupons from the new girls and then hand them over to the girls who had left, but, even if it was possible to do this, he thought that it would be illegal.

The meeting agreed that Mr. [illegible] should be asked to put up a case to the Board of Trade.

The next meeting of the branch is fixed for November 16.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MAINTENANCE OF PRINT QUALITY—II

Chemical and Electrical Problems

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The lecturer illustrated his point made in the earlier part of the paper on gamma variation by the projection of varying negatives; curves superimposed on the film picture showed the correct gamma to be 0.7, over-developed scenes having a gamma of 1.0, and under-developed scenes 0.4. (The lecturer explained that the effect had been purposely exaggerated.)

There appeared to be little difference in the negatives, but the projected positives, although similar in density, showed a considerable difference in contrast.

Another problem in the negative. continued Mr. Hoare, is that if exterior scenes are shot in different weather conditions the subject contrast will vary, and if the scenes are to be intercut it is essential that negative development should vary, to maintain constant over-all contrast. There is no substitute for collaboration between laboratory and cameraman.

Latent Image Losses

Possible changes in latent image before development must be considered, age and changes of temperature affecting it.

Turning to the positive, the curves illustrate an important point: that at the development times commonly used. a change in development time causes comparatively little change in gamma, but a major change in density. Therefore, whereas negative development is controlled by gamma, positive baths are controlled by the density of a chosen step of the strip.

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A trouble that does occur is that as a lamp ages, its light output varies; the drop in light must be compensated by raising the voltage by means of a series resistance. Also the number of machines in use may vary, and, unfortunately, in many cases the supply voltage varies correspondingly. It is bad enough when a print varies during a reel; it is even worse when critical work is being done, such as printing variable-density dubbing prints, which call for the maximum consistency.

The answer to both these difficulties is to fit a good quality voltmeter (*not* an ammeter) to every printer. This will have another advantage: that variations in positive stock speed can be compensated by voltage adjustments. For example, a printer lamp might be rated at + 4 volts and a given batch of stock at − 3 volts; assuming a nominal standard of 90 v., that would require an actual running voltage of 91.

A final point to which Mr. Hoare referred is the unreliability of a visual type of desensitometer—particularly with a negative that may be yellow with age—in view of the fact that the sensitivity of the eye is so different from that of positive stock. Curves illustrated the point that, while a caesium-type photo-cell is even worse than the eye in regard to colour response, a rodium or potassium vacuum cell is perfectly suitable, and desensitometers embodying such cells are to be recommended.

Saving Copper from Carbons

Great importance is being attached in America to the need of conserving copper from carbon stubs. An ingenious gadget for quick stripping is illustrated in a recent issue of one of the technical papers.

POOL CARBONS

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Different Voltages

The third of the real problems of the laboratory is the control of a number of printing machines so that the prints from any one machine shall be indistinguishable from the prints from any other machine. This can be simply effected by printing on every machine every day a standard negative, and developing it under standard conditions and comparing the prints against a standard.

A trouble that does occur is that as a lamp ages, its light output varies; the drop in light must be compensated by raising the voltage by means of a series resistance. Also the number of machines in use may vary, and, unfortunately, in many cases the supply voltage varies correspondingly. It is bad enough when a print varies during a reel; it is even worse when critical work is being done, such as printing variable-density dubbing prints, which call for the maximum consistency.

The answer to both these difficulties is to fit a good quality voltmeter (*not* an ammeter) to every printer. This will have another advantage: that variations in positive stock speed can be compensated by voltage adjustments. For example, a printer lamp might be rated at + 4 volts and a given batch of stock at − 3 volts; assuming a nominal standard of 90 v., that would require an actual running voltage of 91.

A final point to which Mr. Hoare referred is the unreliability of a visual type of desensitometer—particularly with a negative that may be yellow with age—in view of the fact that the sensitivity of the eye is so different from that of positive stock. Curves illustrated the point that, while a caesium-type photo-cell is even worse than the eye in regard to colour response, a rodium or potassium vacuum cell is perfectly suitable, and desensitometers embodying such cells are to be recommended.

Saving Copper from Carbons

Great importance is being attached in America to the need of conserving copper from carbon stubs. An ingenious gadget for quick stripping is illustrated in a recent issue of one of the technical papers.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMA

A Feature Run Under the Auspices of the "Kine." Company of Showmen

COMMENTING on publicity regulations recently, a manager told me that his firm had withdrawn its display ad. from the local paper some time previously and when they wanted it reinserted a little later had been told that there was no advertisement space available. "So, apart from a small classified ad.," said he, "we can't get into the paper to tell the public what we are showing." I suggested that even if the advertisement columns were closed to him there was no reason why he should not try to break into the news columns. In these days of limited Press advertisement space one can't always achieve the splash one would like, but the resourceful showman will usually find a way of making his hall news—even if not on the front page.

Window Work

REALISING the great musical appeal that "I'll Walk Beside You" offered to his patrons, L. Stevens, National, Chatham (G.-B.), secured the co-operation of a music shop in the main shopping thoroughfare and the use of a front window devoted to the music, recordings and renter's display sheets. A tower was built with sheet music rising to the top on either side, while in the centre was an art quad with play date, details of stars and music featured in the film. The ensemble was completed by records and stills in art frames displayed in the forefront of the window.

An eye-catching window display that amply repaid the time devoted to it.

Question Bee

A NOVELTY stunt arranged by A. J. Brown at the Regent, Dudley, served the combined purpose of amusing an audience and creating publicity for "The More the Merrier."

It took the form of a Question Bee with patrons answering to the following questions as Mr. Brown read them from the stage :—

(1) (This first question was asked because of the theme of the film, "The More the Merrier.") How many people are living at *your* house?

Prize-winning answer was 15.

(2) To people who run Street Savings Groups: How many people in *your* group?

Prize-winning answer was 58.

(3) To people in uniform: How many months have you worn *that* uniform?

Prize-winning answer was 49.

(4) To married couples together in the theatre (two prizes): How many years have you been married?

Prize-winning answer was 38.

(5) To "oldest inhabitants": How many years have you lived in the one house?

Prize-winning answer was 43.

(6) To people in uniform: How many months have you been in that Service?

Prize-winning answer was 147 ('bus driver.)

(7) To factory workers: How many months have you worked on that one job?

Prize-winning answer was 300 (engineer).

As a voucher for five shillings was handed to the winner Mr. Brown passed the remark, "The more the merrier!" in each case. The prizes were distributed in pay envelopes bearing "With compliments from the Manager, Regent Cinema, Dudley, and the Columbia Picture Corporation, who offer you 'The More the Merrier' next week."

Satisfying Serving Soldiers

HAVING received a number of requests from Newcastle men serving with the Armed Forces overseas that the organist be requested to play specific tunes for the greeting of wives and sweethearts—a sort of "Sandy's requests" in reverse—R. C. S. Willmot, manager of the Odeon, Newcastle-on-Tyne, has written to the General commanding the Division intimating that he will do what is possible to satisfy such requests as men from the town may wish to make, and, further, to notify the charmers concerned and invite them to the theatre. Everybody thinks it rather a good notion, excepting, possibly, Frank Matthews, the organist, who has ideas of his own what should be played on the kinema organ.

Usherettes at the Apollo, Manchester, in their gala dress before and during the run of YANKEE DOODLE DANDY (Warner)

Bootle Dandily Dressed

WHEN "Yankee Doodle Dandy" was screened at the Gainsborough, Bootle, Manager W. Higgins had all the usherettes dressed as Yankee Doodle Dandys with top hats painted red and white stripes and blue brims decorated with silver stars—small coats with collars and big red bows worn over dark slacks and white blouses, giving an evening dress effect.

A cart adorned with flags of the U.S.A. and the Union Jack, together with a large poster in the centre bearing the rhyme:—

Bootle General needs your wealth,
To bring the ailing back to health.
If it's a tonic that you seek,
Come to the Gainsboro next week.
The buses are very handy,
Don't fail to see "Yankee Doodle Dandy."

was drawn by a decorated horse around the vicinity of the kinema collecting for Bootle General Hospital. All the usherettes sat on the cart singing the songs of the film, holding song title cards in position as they sang. When on the main road these Yankee Doodle Dandy girls collected amongst interested spectators.

On the Saturday prior to the showing of the film one of the usherettes, attired in her Yankee Doodle Dandy costume, sang songs from the film, accompanied by Mr. Brunning, assistant manager, and received a quick response from the audiences when asked to join in the choruses.

The foyer was dressed with an attractive display, and the kinema's facade was gaily decorated with flags and bold notices.

The photograph is reproduced by the courtesy of Photo Services, Great Crosby, Liverpool, 23.

J. R. Endacott's display for ACTION IN THE NORTH ATLANTIC (Warner), at the Regal, Bexley Heath

For All to See

MANAGER F. W. CLARKE, Savoy, Totton, Southampton, writes: "On reading the KINE. to-day I noted that the Rex, Bedminster, increased its monthly programme, for which I charge one penny. Since coming here in February this year I have had extra programmes sold. These cost a little more than £2 for 2,000, and have averaged each month around £10 to £14. The profit goes to Totton and District Red Cross. I would also like to add that the Congleton calls each month for the bills that are in the vestibule. The manager has I have pasted on a notice-board in the vestibule for the public to see, and realise how their efforts benefit the ties."

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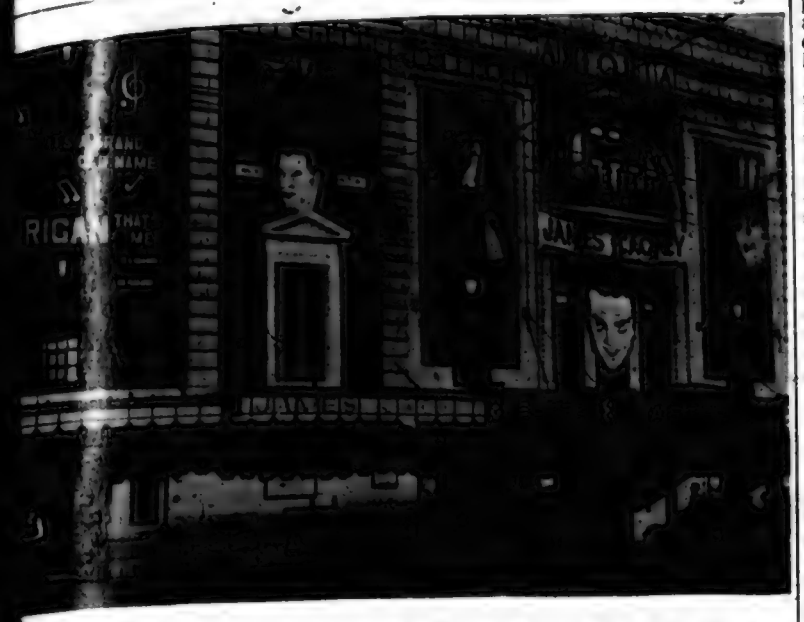

Kennelly, manager of Astoria, Liverpool, spread himself on the front of this theatre for YANKEE DOODLE DANDY (Warner)

Then and Now

excitement was caused in ton when fire engines were seen through the streets to the dies Kinema, where, pulling up, men hastily got their equipment or action. There was, however, at the kinema: it was simply an arranged by Manager W. Ogden nction with the N.F.S., and was an exploitation campaign for Bells Go Down."

xercise took place on the Saturernoon before the film opened, s carried out properly as an and not as just a stunt.

thing was timed as if it was the ng. Mr. Ogden put through the the station at 3.32 p.m., and the were on the spot at 3.35½ p.m., anied by a turntable, wireless l ambulance. The ladders were and men mounted to the roof, "casualty" was lowered to the by a rope. Meanwhile, the wirerator reported progress to headand amplified the conversation the crowd which had gathered ar it through the loudspeaker on On the front of the house were announcing the film, linking up rcise with the picture.

gden arranged a most interestr display. Divided into two one consisting of an old manual ine of the early 19th century, ld leather buckets, helmets, and other old-fashioned equipment, and the other comprising a modern trailer pump, helmets and all the most up-to-date accessories, backed by two Union Jacks, the N.F.S. badge and a poster of the film.

In another part of the foyer Mr. Ogden had an unique display of old fire marks which were placed on buildings by the insurance companies when each company ran its own fire brigade. Some of these dated back to the 18th century, and several were of companies which have long since passed out of existence, while others were of well-known and leading companies which are flourishing to-day.

Catching the Eye

MANAGER J. C. KENNELLY, of the Astoria, Liverpool, based his campaign for "Yankee Doodle Dandy" on the fact that an average of one tramcar per minute passed the kinema throughout the day, carrying passengers sufficient to give him a complete change of audience every 30 minutes.

Hence, he decided to concentrate on a bold outside façade setting, carefully designed and planned, to arrest the attention of people on the move. The central figures of his scheme (all of James Cagney) were painted by Kennelly. That of him in the dress suit was 11 ft. 6 in. high; that of him in the top hat 13 ft., both painted on the reverse side of wallpaper, mounted on cardboard and varnished and nailed to the walls of the Astoria. The central full-faced portraiture was 9 ft. by 6 ft., painted on the reverse side of linoleum and backed by timber struts. The caricature of Walter Huston was 5 ft. high and also painted on linoleum. The semi-circular title poster surmounting the scheme was also a wallpaper job backed by linoleum and timber, and was 13 ft. by 6 ft. 6 in. The canvas streamer was also made on the Astoria premises. Song titles, music notes, captions and star names completed the scheme, which cost a total of £5, of which 50 per cent. went to the poster writers for incidental expenses. Bunting was provided by painting the canopy stays red, white and blue. Kennelly put enterprise, zeal and resource into what was undoubtedly one of the finest front of house displays ever seen in that part of Liverpool.

erettes of the Gainsborough, Bootle, Liverpool, grouped round Manager W. Higgins's foyer display for YANKEE DOODLE DANDY (Warner)

Action in N.21

"ACTION in the North Atlantic" was well presented by Manager C. S. Cranage at the Capitol, Winchmore Hill. The large frontage of the kinema was admirably decorated with flags and bunting and the vestibule arranged with strings of signalling flags and models of ships from Nelson's *Victory* to present-day giants. Members of the local Sea Cadet Corps were on duty in the vestibule throughout the week, during which a collection was made in aid of King George's Fund for sailors.

(Watch) Hands Across the Sea

A CEREMONY which was probably unique took place recently at the Harlesden Odeon as the concluding act of an interesting real-life drama. Last January a special pre-view of the Paramount feature, "Wake Island," was arranged for the benefit of British, Empire and American troops in the district. They marched to the theatre, and a small boy, seeing the parade, fell in beside them and strode through the streets. A Press photographer taking shots of the show happened to include this youngster in one of his views and the picture was reproduced in the London papers. Somehow a print found its way to the States, where it was reproduced in several papers. In consequence, a Chicago chemical company wrote to the Mayor of Willesden (Ald. Miss M. M. Cowan, J.P.), asking for full particulars of the lad and saying they would like to make him a present as a gesture of good will between the Allies. After an extensive search, the boy was identified as George E. Hawkins, son of an L.M.S. engine driver, and in due course there arrived in the Mayoral Parlour a handsome gold wristlet watch, inscribed with the lad's initials, etc., and two large boxes of candy. It was decided to hand these over to the lucky young man on the stage of the Odeon, and Manager Eric Chisman arranged a civic ceremony at which the Mayor formally presented the gifts in the presence of a party of representative "doughboys" and a large audience.

To round off the show, Ald. W. H. Ryde, J.P., a former Mayor of the Borough, auctioned a 5-lira Italian note autographed by George Formby. This had been sent to the Mayor by a local soldier in hospital in the Middle East with a request that it should be used to raise funds for the benefit of Willesden prisoners of war. Bidding was brisk and resulted in a total of £20 being paid for the souvenir.

Box-office Triumph

PARAMOUNT'S "So Proudly We Hail!" has entered its second great week at the Plaza Theatre following one of the most successful openings in the history of the Piccadilly Circus house. This picture has already proved to be a box-office triumph of the first magnitude, and the business of the first ten days has placed the film in the record-breaking category.

Capacity houses have been the order of every day, and the queues outside the Plaza have been among the largest ever known at this theatre. Arrangements have been made for the picture to have an extended season and the third week commenced on Friday, October 22.

Example of the continuous queue outside the Plaza for SO PROUDLY WE HAIL (Paramount)

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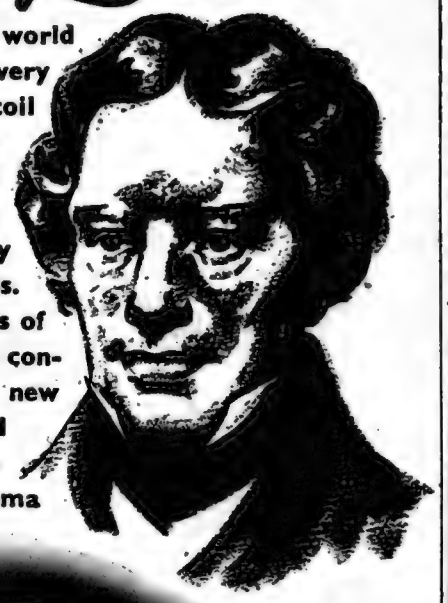
Front of house display designed and arranged by Patrick Reed, Odeon, Portsmouth, for the RKO-Radio production FOR EVER AND A DAY

Pictures of Miseries

THE last display of the R.A.F. Target Exhibition in this country took place in Edmonton recently and was of special interest to local residents for more than one reason. It was to have been withdrawn earlier, but Flying Officer W. T. Rolls, D.F.C., D.F.M., a native of the district, who has been in charge of the show during its tour, persuaded the Ministries of Air and Information to let him take the photos. and stereograms to his own "home town" for a week as he felt that the residents would like to see them. So the display stands were put up in the spacious crush hall of the Regal, and Manager G. W. Wakeman tells me that they attracted large crowds, who studied the graphic pictures of the damage the R.A.F. has been doing to the lairs of our enemies and listened to the lectures of the official guides who conducted parties round the illuminated stands, pointing out items which might not be noticed by the uninitiated. Some of the Middle East pictures on show were taken by Acting Wing Commander Adrian Warburton, D.S.O., D.F.C. (double bar), who is another son of Edmonton, thus affording another reason for the town to take a special interest in the display.

"The Province of Leaders..."



"Great Faraday! who made the world so wise"... the man whose discovery of the principles of the induction coil and the electric dynamo opened the door to the present scientific and electrical age. Where Faraday led many have followed to apply such knowledge to useful ends. Thus it is that the inventive genius of RCA scientists and engineers is constantly employed discovering new facts, forming new theories and applying their knowledge to the ultimate benefit of the Cinema Industry and the great film-going public.

SOU[illegible] [RCA] [illegible]STEM

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OUR ROAMING REPRESENTATIVE says:—

Atmosphere

MY duties take me into many managerial offices, and I have found that they often reflect the character of the current occupant and give a clue to his temperament. Few are luxurious; many are too small for comfort, but it is not always the smallest which are the most untidy. I have been in offices which I itched to spring-clean; in work-places where I marvelled that the manager could ever find what he wanted without a major hunt. The other day I spent some time in one which the manager had but recently taken over, and noted with appreciaton that he had hung up bright pictures of country scenes, had the lights shaded and installed a small radio receiver. The paint had been touched up and the place was smart, clean and restful. From these small factors I deduced that the man concerned was neat, tidy, and a lover of colour. He had made the most of an apartment which on former visits I have found far less attractive.

Anyone who will take the trouble to do this may also be expected to make the most of other parts of his theatre. A shabby, untidy office reflects a lazy, careless mind, the possessor of which will probably be content with a theatre displaying similar evidences of lack of interest. The public rarely sees a manager's office, but they do see the frontage, vestibule, passages and auditorium, and anyone who can let these public parts of the building grow grubby and unpleasant is inviting a slump at the pay-box.

Continuous or Not?

IT was the kinema which introduced into the entertainment world the continuous performance. Previously, theatres had (as, with a few exceptions, they still do) played to one, two or more fixed houses a day. With the coming of the celluloid drama (originally in small lengths) it became possible to keep on running it through the projectors and letting people drop in when they liked.

Lately we have had one or two extra-long films which have been shown solus or almost so. Some of them were of such a nature that it was advisable for the public to be in at the beginning if they were to understand what the film was about. This might have afforded an opportunity for reversion to the original scheme of two, three or more performances a day. Few exhibitors seem to have taken advantage of it, but I heard of one who did—and found it unpopular with his public. Having a programme consisting merely of a long [illegible] the newsreel, he arranged [illegible] ings per diem (which was [illegible] same as the timing at adjac[illegible] tinuous halls) and devised [illegible] getting one audience out [illegible] back exits while the waiting [illegible] the next were entering from [illegible] But the idea didn't work. [illegible] heard to say that they'd rather [illegible] when they wanted to (and see [illegible] of the picture before its beginn[illegible] many went to the nearest hall [illegible] the same picture on the [illegible] tinuous basis.

From this it looks as if (at [illegible] in some districts) people prefer [illegible] and easiness of being able to [illegible] kinema at their own convenience [illegible] than being tied to fixed times [illegible] mencement.

Children Barred

AN exhibitor told me the [illegible] that he has increased his [illegible] by barring the admission of [illegible] under 6 years of age. He had [illegible] his head office before he was [illegible] impose this ban, and when he announced it to the public they [illegible] gated him as a miserable old [illegible] after a short time complimen[illegible] to flow in, and now his box-[illegible] set the seal on the wisdom of his [illegible] by registering a steady increase [illegible] takings. He points out that [illegible] 90 per cent. of his public are adults, [illegible] modern films are mostly unsuitable [illegible] children, who cannot be expected [illegible] quietly through three hours of [illegible] which they do not understand. If [illegible] if a mishap occurs to a younger [illegible] in the building it is the exhibitor [illegible] is legally responsible, not the parents [illegible] guardians. Young children [illegible] to be a nuisance to older members [illegible] audience, and their exclusion [illegible] from performances specially arranged [illegible] their benefit, brings greater comfort [illegible] older patrons.

Getting Known

WITH posters restricted, Press [illegible] tising limited, what is a showman [illegible] to do? The public still want to know [illegible] what he is showing, and many [illegible] instances prove this by telephoning [illegible] details. In these circumstances it is [illegible] that he has two courses open to him. [illegible] He still has his screen on which to [illegible] advertise coming pictures; and [illegible] always the Manager's Open Letter to [illegible] patrons which can be pinned up [illegible] where in the lobby.

Vestibule display arranged by the Manager of the Regal, Weymouth, for CRASH DIVE, 20th Century-Fox's Technicolor submarine epic. The 16 ft. model submarine was made by the Regent staff

RELEASES FOR NOVEMBER 22

Compiled by A. W. OWEN

TAGE DOOR CANTEEN
(United Artists)

U. Length, 11,960 ft. Reg. No. 5706. Reviewed in KINE. September 16, 1943.
—Cheryl Walker, William Terry.
PHERE.—Musical Revue by New rk's famous stage, screen and baret stars, 48 in number, with bands.
—Theme song, "We Mustn't Say od-Bye" (Victoria), with adaptan from the vocal-piano copy.
NC.—As organ; recordings in vember lists.

GHOST IN THE NIGHT
(Pathé)

U. Length, 5,823 ft. Reg. No. 5725. Reviewed in KINE. September 23, 1943.
—East Side Kids, Bela Lugosi.
PHERE.—Spooky house comedy lodrama, featuring the East End ds, who outwit a gang of enemy ents. There is an amusing wedding remony sequence to open the film.
—"Wedding March" in "Midget nd," Translateur (Bosworth), with aptation from the piano-solo copy.
NC.—As organ, recorded on Bosrth B.C.1108 by the London Conrt Orchestra.

IT HAPPENED IN FLATBUSH
(20th Century-Fox)

CERT. U. Length 7,174 ft. Reg. No. F.5613. Reviewed in KINE. August 20, 1942.
STARS.—Lloyd Nolan, Carol Landis.
ATMOSPHERE.—Romantic comedy-drama, a young baseball manager's efforts to build up a team in face of opposition.
ORGAN.—"Americana" Suite, No. 1, Thurban (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 by H.M. Coldstream Guards Band.

HENRY GETS GLAMOUR
(Paramount)

CERT. U. Length 6,470 ft. Reg. No. F.6421. Reviewed in KINE. June 3, 1943.
STARS.—Jimmy Lydon, Charles Smith.
ATMOSPHERE.—Domestic comedy-drama, the latest of the Aldrich family series about the hectic complications arising from a scatterbrained son of a small-town lawyer who wins a fan magazine contest for a trip to Hollywood.
ORGAN.—"Glamorous Nights" Valse, Ivor Novello (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia F.B.1053 by Geraldo's Orchestra

Bryan Michie's Birthday Celebrations at Harrow

he lay Press this week under the burban kinema headings I noticed ow Granada. Staging Bryan 's Birthday Party—plus two big s," unnamed! Needless to say, nusual publicity for a stage act d my curiosity, and I visited the on Friday afternoon and had a ith Manager Dimmock previous to the show, which is touring most Granada houses. It is produced mpered by Bryan Michie, and xactly 60 minutes, being presented n the first and second and second hird film programmes afternoon ening.

ard Worcester was at the organ , and had a very exacting and time in playing the various pnimental items; in fact, the organ ecame, in spite of clever contrastgistration, somewhat monotonous aracter, and one missed the ra at times, but the patrons would affected in any way by this . One word must be said in of the stage settings, lighting, etc.: were excellent in every way and d great credit on Manager Dimwho never lets a show down and pend endless hours of thought, raft and patient rehearsal to the results obtained. As to the self, the task of criticism is diffid I feel it must be considered from d-minded view, as it is an innoin kinema policy which has always ms first and any human element ced comparatively short. In fact, presented just as a mere extra on or as a contrasting rest for the the patrons and at the same nfined to organ or vocal-organ es it is welcome.

story is presented in an intimate nd based on a reproduction of who had gathered together at mpère's house to celebrate his y and provide entertainment, each individual style. They ranged old-time professionals like Ida of "Oh, You Beautiful Doll" to Billy Scott, with his ukulele clever nudist song, Levander, the ic juggler, with Charlie Chaplin f humour, quite a bunch of s in songs and dances, with a Michie "find," a Welsh baritone, s a fine voice of such power and range that the use of the mike was a detriment rather than an asset. So far so good as far as the artistes are concerned.

They all did their level best, and received merited applause, but every single one except the baritone had too much time allowance and too many appearances, till the length of the show tended to reach a *definite repetition and anticlimax*. If this show was pruned to 40 minutes, or even 30 minutes, it would register 50 per cent. more appreciation. In spite of the stage act publicity, 80 per cent. of the patrons went to the Granada to see films and not an hour of concert-variety, and while as a novelty it may be for a short time thought to be successful, it cannot be considered as a permanent innovation, even if a single-star film programme is perhaps nearer than we think at the moment. One word of praise is due to Bryan Michie—viz., that the intimate type of show is far better than the music-hall type of variety act, and its humour was clean and yet really funny at times and the matinée audience included many children, who, no doubt, thoroughly enjoyed it. I have tried to make this criticism constructive and in the interests of all concerned, as I have spent more years in trying to entertain the theatre and kinema patrons than I have in listening to others doing so.

A. W. O.

The Return of the Warriors

DONALD Thorne, who very early in the war joined the R.A.F., has been discharged on medical grounds and this week has rejoined the Granada Theatre "guest" organist group, giving his first show at the Granada, Greenford, on Monday. His return at this period of efficient organist shortage will be an asset to this circuit, and I must take my first opportunity of hearing one of his interludes and personally greeting him back at the console again. I also heard a whisper that another old Granada favourite organist is likely to be also discharged from the R.A.F. and may be at the organ console within the next two or three weeks.

A. W. O.

An Organist's "Dream" Interlude He Never Played

A VERY old brother organist friend of mine was appointed to a kinema in which a very old organ fallen for long into silence was suddenly put into use again. He did his best to make a show and managed to churn out some community songs and to his surprise got some applause. Whether the audience were pleased because he had finished or whether they simply had pity on his efforts he will never know, but when he went to bed he played another interlude in his sleep, and in the cold morning light sent in his resignation. The details appear to me to be worth publicity as a warning to directors who neglect to service organs when "silent" and expect them to last for ever and a day.

SLIDE.

1. The Man who Signed the Contract. (Tune) "The Greatest Mistake of My Life."
2. The Wind Supply. (Tune) "Passing By."
3. The Pipes. (Tune) "They're Dead but They Won't Lie Down."
4. The Magnets That Pack Up. (Tune) "Ev'ry One's Doing It Now!"
5. The Tambourine (the only effect left). (Tune) "Alone!"
6. Percussions. (Tune) "I'm Not All There. There's Something Missing."
7. The Broken Wires. (Tune) "Parted."
8. Trying to Play a Show On It. (Tune) "It's Foolish But It's Fun."
9. The Organist Who Got Transferred. (Tune) "He's the World's Luckiest Guy."
10. The Sound Boards to the Relay Boxes. (Tune) "I'll Warp Beside You."
11. I'll WARP beside you through declining years,
    And rust my metal with my player's tears,
    And as my "Trems" and shutters idly flap,
    I'll stick, just like each second Magnet Cap.
12. I'll WARP beside you in my hours of ease,
    And as my working pipes Hoot, Scream, and Wheeze,
    I'll burst my regulator seams, and hiss—
    As every other note that's played, I MISS.
13. I'll WARP beside you as my pistons stick,
    I'll choke my windways with the dirt so thick,
    And as my relays cease, Player's fingers deft,
    Will find, in time, that THERE IS NOTHING LEFT!

(With apologies to the famous song.)

A. W. O.

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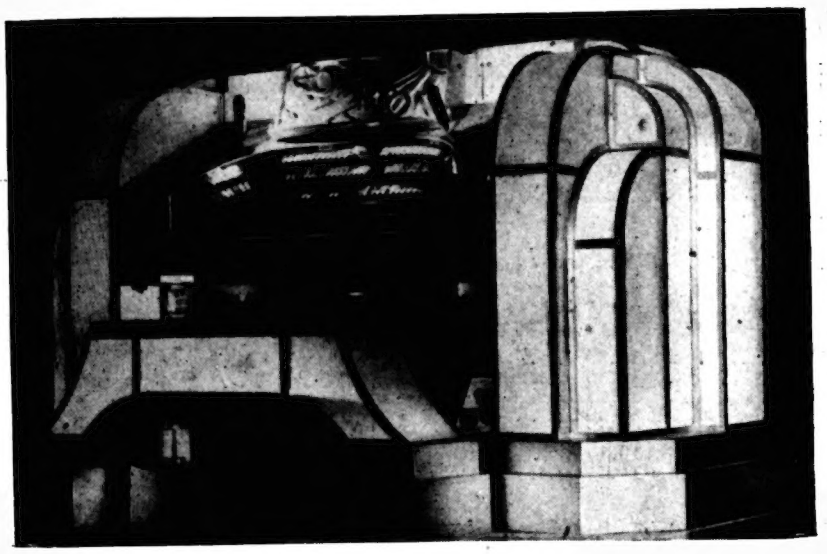

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.
		LONDON.			
Thur., Oct. 28	11 a.m.	Studio One	A Star is Born	Grand National	Janet Gaynor
,, ,, 28	10.30 a.m.	Own Theatre	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 28	10.30 a.m.	Private Theatre	The Fargo Kid	RKO-Radio	Tim Holt
,, ,, 28	10.30 a.m.	G.B. Theatre	Chump at Oxford	Renown	Laurel and Hardy
,, ,, 28	10.30 a.m.	Own Private T.	Tornado	Paramount	Chester Morris
,, ,, 28	10.45 a.m.	Rialto	Appointment in Berlin	Columbia	George Sanders
Fri., ,, 29	10.45 a.m.	Rialto	Two Senoritas	Columbia	Jinx Falkenburg
Mon., Nov. 1	10.45 a.m.	Own Private Th.	Rogues Gallery	Columbia	
,, ,, 1	2.45 p.m.	Own Private Th.	The Devil's Price	Columbia	
Tues., ,, 2	11 a.m.	Studio One	Little Lord Fauntleroy	Grand National	Freddie Bartholomew
,, ,, 2	10.45 a.m.	G.B. Theatre	Deadlock	International F.R.	
Wed., ,, 3	10.30 a.m.	Studio One	So Ends Our Night	International F.R.	
		BELFAST.			
Tues., Nov. 2	10.45 a.m.	Classic	The Lamp Still Burns	G.F.D.	Rosamund John
		BIRMINGHAM.			
Tues., Nov. 2	10.30 a.m.	West End	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 2	10.30 a.m.	Scala	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	10.30 a.m.	Futurist	True to Life	Paramount	Mary Martin
Wed., ,, 3	10.30 a.m.	Futurist	Chump at Oxford	Renown	Laurel and Hardy
Thur., ,, 4	10.30 a.m.	Scala	The Man from Down Under	M-G-M	Charles Laughton
,, ,, 4	10.30 a.m.	Futurist	Captain Fury	Renown	Brian Aherne
Fri., ,, 5	10.30 a.m.	Tatler	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 5	10.30 a.m.	Scala	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 5	10.45 a.m.	Forum	Saludos Amigos	RKO-Radio	Walt Disney
		CARDIFF.			
Tues., Nov. 2	10.45 a.m.	Park Hall	A Stranger in Town	M-G-M	Frank Morgan
,, ,, 2	10.45 a.m.	Empire	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	11 a.m.	Odeon	True to Life	Paramount	Mary Martin
Wed., ,, 3	10.45 a.m.	Park Hall	Good Morning, Judge	G.F.D.	Dennis O'Keefe
Fri., ,, 5	10.45 a.m.	Park Hall	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 5	10.45 a.m.	Odeon	Saludos Amigos	RKO-Radio	Walt Disney
		GLASGOW.			
Tues., Nov. 2	10.45 a.m.	New Savoy	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	10.45 a.m.	La Scala	True to Life	Paramount	Mary Martin
Wed., ,, 3	10.45 a.m.	Playhouse	Captain Fury	Renown	Brian Aherne
,, ,, 3	10.45 a.m.	Picture House	Hi Diddle Diddle	United Artists	Dennis O'Keefe
Thur., ,, 4	10.45 a.m.	La Scala	Saludos Amigos	RKO-Radio	Walt Disney
Fri., ,, 5	10.45 a.m.	Scala	Chump at Oxford	Renown	Laurel and Hardy
,, ,, 5	10.45 a.m.	Regent	Henry Haunts a House	Paramount	Jimmy Lydon
		LEEDS.			
Tues., Nov. 2	10.45 a.m.	Scala	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 2	10.30 a.m.	Odeon	True to Life	Paramount	Mary Martin
,, ,, 2	10.30 a.m.	Tower	Captain Fury	Renown	Brian Aherne
Wed., ,, 3	10.45 a.m.	Scala	The Lamp Still Burns	G.F.D	Rosamund John
,, ,, 3	10.30 a.m.	Tower	Chump at Oxford	Renown	Laurel and Hardy
Fri., ,, 5	10.30 a.m.	Tatler	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 5	10.45 a.m.	Tower	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 5	10.45 a.m.	Odeon	Saludos Amigos	RKO-Radio	Walt Disney
		LIVERPOOL.			
Tues., Nov. 2	10.45 a.m.	Trocadero	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	10.45 a.m.	Majestic	True to Life	Paramount	Mary Martin
Wed., ,, 3	10.45 a.m.	Scala	Chump at Oxford	Renown	Laurel and Hardy
Thur., ,, 4	10.45 a.m.	Palais de Luxe	Captain Fury	Renown	Brian Aherne
,, ,, 4	10.45 a.m.	Scala	Honeymoon Lodge	G.F.D.	Harriet Hilliard
Fri., ,, 5	10.45 a.m.	Trocadero	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 5	10.45 a.m.	Scala	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 5	10.45 a.m.	Forum	Saludos Amigos	RKO-Radio	Walt Disney
		MANCHESTER.			
Tues., Nov. 2	10.45 a.m.	Gaumont	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	10.45 a.m.	Odeon	True to Life	Paramount	Mary Martin
Fri., ,, 5	10.45 a.m.	Gaumont	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 5	10.45 a.m.	New Oxford	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 5	10.45 a.m.	Market Street	Saludos Amigos	RKO-Radio	Walt Disney
		NEWCASTLE.			
Tues., Nov. 2	10.30 a.m.	Essoldo	Schweik's New Adventures	Coronel	Lloyd Pearson
,, ,, 2	10.45 a.m.	Stoll	Good Morning, Judge	G.F.D.	Dennis O'Keefe
Wed., ,, 3	10.45 a.m.	Queens	The Lamp Still Burns	G.F.D	Rosamund John
,, ,, 3	10.30 a.m.	Odeon	True to Life	Paramount	Mary Martin
Fri., ,, 5	10.45 a.m.	Queens	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 5	10.30 a.m.	News Theatre	Henry Haunts a House	Paramount	Jimmy Lydon
,, ,, 5	10.45 a.m.	Odeon	Saludos Amigos	RKO-Radio	Walt Disney
		NOTTINGHAM.			
Tues., Nov. 2	10.30 a.m.	Scala	The Man from Down Under	M-G-M	Charles Laughton
,, ,, 2	10.45 a.m.	News Theatre	Good Morning, Judge	G.F.D.	Dennis O'Keefe
Fri., ,, 5	10.30 a.m.	Scala	Let's Face It	Paramount	Bob Hope
,, ,, 5	10.45 a.m.	Carlton	Saludos Amigos	RKO-Radio	Walt Disney
		SHEFFIELD.			
Tues., Nov. 2	10.45 a.m.	Cinema House	The Lamp Still Burns	G.F.D.	Rosamund John
,, ,, 2	10.30 a.m.	Union Street	Heaven Can Wait	20th Century-Fox	Gene Tierney
Wed., ,, 3	10.45 a.m.	Regent	Hi Diddle Diddle	United Artists	Dennis O'Keefe
,, ,, 3	10.45 a.m.	Union Street	Divide and Conquer	Anglo-American	
Fri., ,, 5	10.30 a.m.	Union Street	Let's Face It	Paramount	Bob Hope
,, ,, 5	10.45 a.m.	Cinema House	Honeymoon Lodge	G.F.D.	Harriet Hilliard
,, ,, 5	10.45 a.m.	Hippodrome	Saludos Amigos	RKO-Radio	Walt Disney

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